# musical COURIER

**CANADIAN ISSUE**

**Unique Music Festivals of The Dominion**

**Canada's Chief Centers Tell of Tonal Growth**

**Metropolitan Gives Opera By Britten**

MARCH 1, 1948
25 cents

**Sir Ernest MacMillan,** Musical Director, Toronto Symphony Orchestra

# Music on the March

WELCOME FROM THE MAESTRO.

Laszlo Halasz, artistic and music director of the New York City Opera, welcomes the distaff side of the company's newly signed singers. Seated, l. to r., Maggie Teyte, Mr. Halasz, Rosa Canario. Standing, Adelaide Bishop, Arlene Carmen, Carole O'Hara, Frances Yeend, Marie Powers and Bette Dubro. New masculine members are Robert Weede, Antonio Annaloro, Rudolph Petrak, Walter Cassell, Andrew Gainey, Oscar Natzka and Julius Gutman. (Photo by Cosmo-Sileo.)

COMMUNITY CONCERT ASSOCIATION COMMITTEE OF TIMMINS, ONT., a gold-mining town north of the timberline, organized two years ago. Front row, l. to r.: Dr. J. M. Kelley, president; H. J. Fuke, treasurer; Alma Lauritzen, organization director of Community Concert Service; R. P. Kinkel, campaign chairman; Nora Doran, co-chairman. The course in 1947-48 is presenting Don Cossacks, Bartlett and Robertson, Nan Merriman, Angel Reyes, George London. Timmins is one of 70 Community towns in Canada.

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HONORED.

Dr. Emil Enna (right) of Portland, Ore., feted recently at a banquet marking his 40 years of musical service in that city. Richard Montgomery is seen presenting Dr. Enna with a wrist watch. (E. Carroll Moran Pictures, Inc.)

DOWN TO EARTH.

The English Duo, Victoria Anderson, contralto, left, and Viola Morris, soprano, right, with their accompanist, Phyllis Dilworth, upon concluding a 12-weeks' engagement in Australia under contract with the Australian Broadcasting System, landed early this season in Alaska. They made appearances there and subsequently in British Columbia, Washington state, Idaho, New Mexico, Texas, Kansas, Missouri, Washington, D. C., North Carolina, West Virginia, New York, Quebec Province and the New England states. On Jan. 9 the duo sang in Town Hall, New York, following a recital at the Library of Congress.

QUEENA MARIO TAKES A BREATHING SPELL

at Gulf Beaches, St. Petersburg, Florida, after directing six performances in five weeks of the Queena Mario Opera Group.

MEMBERS AND GUESTS AT RECENT DINNER OF THE NEW YORK SINGING TEACHERS ASSOCIATION. (Story, page 18.) (Photo by Liberty Flashlight Co.)

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## Canada Looks to Future With Enthusiasm

By EDWARD JOHNSON

**EDWARD JOHNSON**
**General Manager, Metropolitan Opera Association, and Chairman of the Board, Royal Conservatory of Music, Toronto.**

The term "Canadian music" is more than an expression meaning the musical culture of a particular era. Because of geographical and ethnic considerations the music of Canada, including teaching, creation and distribution, has fallen into a rather unique pattern. In the United States, with its dense populations, superb radio networks and great wealth, there are few overall problems in the task of creating music and bringing it to the listeners. In Canada, we have another story entirely.

First of all there is the ratio of population to area. Roughly speaking, the population of Canada lies in a narrow belt along the border. Set in this belt are the large cities: Montreal, Toronto, Winnipeg, Vancouver. In between and above these centres are huge areas—remember that Canada is larger than the U. S. A.—sparsely settled and not too highly developed. Obviously, while the larger cities can provide musical outlets for their own populations, the task of supplying the provinces is no easy one.

In addition there is the language division, for Quebec is largely French-speaking and the rest of the country employs English. There is more to this than simply a linguistic distinction, for while the Canadians who are descended from the British Isles resemble Americans strongly, the French Canadians are a highly homogeneous group, devout, thrifty, very close in outlook and industry to their ancestors.

But faced with these great impediments to musical self-expression, the Canadians have proved they are a tremendously resourceful race. Where the American can afford to sit back and take advantage of the superb facilities in the U. S. A., the Canadians have had to overcome the great problems of distance and racial groupings and provide themselves with a musical program. On the whole, this has been highly successful.

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Among the most interesting features of this program are the Canadian Competitive Musical Festivals. The movement started in Winnipeg in 1919. At that time the pattern in use today was evolved: preliminary competitions in the morning and finals in the evening. Now there are festivals all over the country in such centers as Toronto, Edmonton, Calgary, St. John, Regina and Vancouver.

Despite the excellent music schools in the country, such as the Royal Conservatory of Music (Toronto) and the McGill Conservatorium (Montreal), there are by no means adequate advanced facilities for the many young people who want to find an outlet in musical expression. To counteract this lack a device has been borrowed from England; the diploma examinations. The Royal Conservatory gives a series of examinations throughout Canada, through which the musical aspirant can win the coveted Diploma of Associateship. The applications are very heavy, and have run as high as 21,000. Not all the "exams" are for the Diploma, of course; about every phase of basic musical study is covered and outlined in the carefully graded syllabus. In recent years the Western Board of Music has conducted similar examinations in three prairie states, while the McGill Conservatorium gives local examinations throughout Quebec, supplying the needs of the French Canadians.

The keystone of music is the symphony orchestra, and three cities in Canada are represented by first class organizations. In Montreal several orchestras have given regular concerts but the outstanding musical group has been Les Concerts Symphoniques de Montreal, whose first conductor and strongest supporter was our own Wilfred Pelletier of the Metropolitan Opera. Toronto's Symphony Orchestra has had regular seasons since 1908, and has been conducted by Sir Ernest MacMillan since 1931. The residents of Western Canada are supplied by the Vancouver Symphony Orchestra, started in 1933 by Allard De Ridder and now led by Jacques Singer. Besides the winter series, in the more temperate seasons there are summer concerts on Sunday afternoons in Stanley Park, sponsored by the British Columbia Electric Company. There are many other musical groups such as Toronto's Mendelssohn Choir; Bernard Naylor's chamber orchestra and Ethel Stark's Woman's Symphony Orchestra in Montreal.

The true test of a nation's musical culture is whether it can produce composers. Again, there have been great handicaps to the nurturing of originality—variegated racial stock and culture, the lack of adequate training, and the temptations to profit in American popular music—again the Dominion has surmounted these obstacles.

Canadian composers, like the people of the Dominion themselves, tend to fall into three categories. There are the internationalists whose music is dissonant and contrapuntal, reflecting the tension and uncertainty of the era. In this group we find the students of Schoenberg, Hindemith and Berg: Barbara Pentland, Alexander Brott, John Weinzweig. French music, however, is another matter. It echoes the quiet charm of ancient Quebec in its leisurely, quiet path and attention to folk tunes. In addition to Paul Mathieu, who started composing at four and who is now only seventeen, the French composers include Claude Champagne, and Hector Gratton. Finally, there are the English composers, and among these you will find men on the order of Sir Ernest MacMillan, Arthur Benjamin, and Healey Willan. This group in the main turns for its inspiration to an older culture.

Composers in Canada have been considerably heartened by the creation, in 1939, of a National Film Board, which produces some three hundred documentary films a year. The music department for the NFB is under the direction of Lou Applebaum, and among the composers who are engaged in scoring the films are Luigi Agostini, Godfrey Ridout and John Weinzweig.

The contribution of the CBC to Canadian music, in encouraging composers, employing musicians and in bringing serious works to every part of the Dominion, has been tremendous.

So, in the main, Canadians look to the future with a good deal of enthusiasm. Music is only beginning in the Dominion, and the physical plant is in fine shape, ready to turn. Although it applies only to one branch of music—composition—I think Sir Ernest MacMillan's remarks in a recent article in Who's Who in Music apply to the entire field:

> "It may not be long before this vast land of contrast with its varied landscape and picturesque history, its composite racial tradition and immense industrial potentialities will be given adequate interpretation through the imagination of a distinguished composer."

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Sixty-Ninth Year
March 1, 1948

# THE MUSICAL PARADE: TOPICS OF 1948

*(Themes supplied by the staff and contributors, freely transcribed by Russell Kerr)*

TONAL TATTLING.—Season for praise and blame in music. . . . While the Russian composers and critics are in for harsh words from their government alleging so-called "formalism" and "deviation" from the "right" track, here is Station WQXR—as well as the "Met" Opera—rushing to their defense!

Also an assorted group of symphonic conductors, including Hans Kindler and Reginald Stewart. Incidentally, Pravda quoted a factory mechanic who said, "Nothing but noises to me. . . ." Hm. . . .

Meanwhile, orchids are being handed out on this side of the water. Eugene Ormandy has received a special citation from the National Music Council "for outstanding contributions to the cause of American music. . . ." On a mid-winter "vacation," he recently flew to Cuba, where he conducted the Havana Orchestra, and then planed to California to discuss the summer's Hollywood Bowl concerts, of which he is music director. . . .

Be Kind to Bombed Buildings drive is on. Gladys Swarthout is laudably giving a benefit concert at Hunter College, March 12, in aid of the wrecked Teatro Comunale in Florence. American Relief for Italy, Inc., promises that others who will aid are Albanese, Baccaloni, Brownlee, Elmo, Giannini, Henriot, Novotna, Sved, Tagliavini, Tassinari and Valdengo. . . .

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For something snazzy in the way of *de luxe* merchandising, there was the five-day festival that opened the new Music Center of Abraham & Straus, Brooklyn emporium, from Feb. 10 to 15, at which shoppers were able to hear concerts by Claudia Pinza and Giuseppe Valdengo, Lauritz Melchior and Risë Stevens, and the popular songsters Frank Luther and Vic Damone. Not the first time a department store has dipped into Euterpe's cornucopia (recall Strauss conducting the Domestica at Wanamaker's in 1904?) but a good idea to revive, say we. . . .

• • •

Hanns Eisler, modernist composer, dramatically ordered to leave country Feb. 25, says he has plans to complete scores for Paris and Italy film production. . . . Movies based on composers' lives seem to be coming in slews, with one on Mozart, another on Rossini, showing in N. Y. (Composers themselves have not been heard from —as yet). . . .

Season for court decisions, too. After hearing plea that situation of San Francisco Opera Ass'n. was "critical," State Unemployment Insurance Appeals Board ruled that this company was not liable for accrued unemployment taxes exceeding $28,000. Meanwhile, Town Hall, Inc., N. Y., won a suit against the Town Hall Committee of Wichita, Kan., enjoining against use of its name. . . .

When Tossy Spivakovsky, violinist, was appearing in San Francisco and Newport, Ore., recently, Ernest Bloch attended the recital in the latter city and afterward promised the artist that he should have the first performance rights to the new Violin Concerto on which he is working. . . .

• • •

Maryla Jonas, Polish pianist, carries a specially built chair with her on tour as an extra piece of luggage. While she was getting on the train in Pullman, Wash., recently the conductor —who had been at her recital the night before— said to her, "And where is the piano?" . . . .

• • •

Big plans for those summer festivals. . . . Artists appearing at the second International Festival of Music and Drama at Edinburgh, Aug. 22 to Sept. 11, include Yehudi Menuhin, Louis Kentner, Alfred Cortot, Gregor Piatigorsky, Andres Segovia. The centenary anniversary of Chopin's visit to Edinburgh will be marked by Cortot's presentation of the same program that the master gave on that occasion. . . .

The Salzburg Festival, which opens July 28 and continues through August, includes Gluck's Orpheus, Beethoven's Fidelio, Mozart's Figaro, his Abduction, The Magic Drink, by Frank Martin, seven orchestral, four chamber and many choral concerts, masses and serenades. Lyric dramas will be done by the Vienna State Opera with that city's Philharmonic, probably conducted by Furtwängler. . . .

Recent demise was that of M. Mishkin, long a noted New York photographer of musical celebrities. . . . Norman Dello Joio's Three Symphonic Dances were given their first performance by the Pittsburgh Symphony, under Fritz Reiner, on Jan. 30 and Feb. 1. . . .

Leonard Bernstein, conductor of the New York City Symphony, outlines four factors toward "success" in the forthcoming 1948 Book of Knowledge Annual, to wit: ambition, talent, work, and luck. . . .

• • •

HEARD AND NOTED.—Some truly hair-raising exploits are attributed to Percy Grainger, subject of Profiles in the New Yorker, Jan. 31 and Feb. 7. "The world is dying of good taste," that composer-pianist is quoted as saying. (We hadn't noticed it). . . . MS. page of Cole Porter's Begin the Beguine has been presented to the Pan American Institute in Washington by André Kostelanetz. . . .

Less than 15 per cent of the 23,225,000 pupils now in public grade and high schools are able to enjoy class instruction on musical instruments, according to a survey by the American Music Conference, which exists to promote such activity, and feels that stern measures are called for. . . .

Four rare violin bows worth about $1,000 were stolen from the Paganini String Quartet while they were playing at the St. Paul (Minn.) Auditorium recently in a concert for the Schubert Club, but an attempt to "lift" their Strad instruments was foiled. They suspect a strange fellow in evening clothes and dark-rimmed glasses who expressed great solicitude about seating arrangements on stage—and vanished at the intermission. . . .

Association of former Royal Danish Guardsmen (president, Lauritz Melchior) will celebrate Frederick IX's first anniversary as King of Denmark with other Danish associations, on March 11, at Starlight Roof of the Waldorf-Astoria. Feature will be a musical program by Mr. Melchior and fellow artists of the "Met," among them Eleanor Steber, Herbert Janssen and Dr. Fritz Busch, who will conduct the orchestra. . . .

Concertgebouw Orchestra of Amsterdam is definitely set to visit this country, under baton of Eduard van Beinum, for four or five weeks in the fall of 1949, and Arthur Judson is expected to manage the tour. . . .

## ON THE COVER

Since becoming conductor of the Toronto Symphony Orchestra in 1931, Sir Ernest MacMillan has built that organization into a first-rate body of players which gives some seventy concerts per season. In 1935 he was knighted by the late King Georve V for outstanding service to music in Canada, and is still the only musician resident in the British Dominions to have received such an honor.

Beginning his career as an organist and winning the coveted Carte-Lafontaine prize from the Royal College of Organists (London) at the age of 17, Sir Ernest has shown great versatility, distinguishing himself as a composer, conductor and administrator. For sixteen years he was Principal of Canada's leading music school, the Toronto Conservatory of Music, now Royal Conservatory of Music of Toronto; he is still Dean of the Faculty of Music of Toronto University, with which the Conservatory is affiliated. He is conductor of the famous Mendelssohn Choir and president of the Composers, Authors and Publishers Association of Canada. As conductor he has appeared with great success in many American cities as well as in Europe, Australia and South America. (Photo by Karsh.)

• • •

PROGRAM NOTES DEPT.: From the Duluth Symphony booklet announcing its concert of last Nov. 21: "Arrau, who is a Chilean by birth . . . has a street named after him in Santiago. . . . He is a direct descendant of Ponce de Leon, who sought the fabled Fountain of Youth. . . ."

• • •

The Theatre Owners of America recently signed a ten-year agreement with ASCAP, raising royalty payments by many movie theatres (those seating more than 500), the new scale to be effective March 15. . . .

• • •

Members of N. Y. Philharmonic Symphony presented an inscribed silver cigarette case to Charles Munch after his final concert of the season. The conductor gave a cocktail party for the men backstage at Carnegie Hall, in return for one they "threw" for him a year ago when he completed his first engagement with them. Presentation of the case was made by George Rabin. . . .

• • •

Music about animals was featured at an extra concert of the Cleveland Orchestra entitled Twilight at the Zoo (Dämmerung in der Prater?) on Feb. 29. The bill included Saint-Saens' inescapable Carnival of the Animals, Prokofieff's Peter and the Wolf, Rimsky-Korsakoff's Flight of the Bumble-Bee, and the Hippo and Mosquito Dances section from Paul White's Five Miniatures. (Protests, we understand, have been received from the cuckoo in Beethoven's Pastorale and the worm in Haydn's Creation, alleging favoritism). . . .

• • •

An animated UP dispatch says: "Sidney Foster, concert pianist, played for more than an hour at the Colorado State Penitentiary and then asked his audience to name their own. He got ready to slide from Beethoven into boogie-woogie. Instead, the requests were for Debussy and Strauss waltzes. He said his audience of 1,000 prisoners was better than a —— Hall crowd."

But don't let any indignant music lovers attempt to picket that prison, or they may be met with tear gas or brass knuckles. . . .

• • •

In England the orchestra men have a delightful privilege—not encouraged by Petrillo—of sending deputies when for some reason they can't attend a rehearsal. W. R. Anderson in the Musical Times (London) tells an affecting tale in this connection about a conductor who found that the men were changing so much it made him dizzy.

"When the poor man had faced strange players of nearly every instrument at almost all the rehearsals, he tearfully thanked, at the final one, the faithful soul who had attended every time.

" 'Ah,' replied the player, 'but I'm sorry. I shan't be here for the concert.' "

• • •

Breathes there a diva with soul so dead
Who never to herself has said
Of a rival Salome, "Wish it was HER head"?

# CANADA SINGS!

## Her Festival Movement Is Unique on This Continent

**RAISING VOICES IN SONG.**

**Pupils of Prince of Wales Public School, Hamilton, taking part in a program of choral music, broadcast in one of the yearly series of "Music for Young Folk," presented by the CBC in co-operation with the Ontario Department of Education. (CBC Photo by Page Toles, Toronto.)**

Every spring in Canada there sweeps across the nation a musical breeze that is felt from ocean to ocean. The festival movement, which had a tinkling beginning early in the century, has grown into a symphony of sound that revitalizes the musical life of whole cities and communities. These musical festivals reach out into the churches, the homes and the schools, deepening the stream of appreciation of music in both performer and listener.

The largest cities and the smallest communities all have their musical festivals. All are dedicated to a common cause . . . the deeper appreciation of music, both in performer and listener. For the competitor it means not a chance to beat the other fellow so much as it means the opportunity to improve his musicianship. For members of the audience it means the chance to hear a number of competitors, often singing or playing the same selection; to weigh the excellences of each performer in their minds, and then compare their judgment with that of the adjudicators. The standards of the festival have always been high, and they are growing higher each year. The improvement in choral singing, both in church choirs and on the concert platform, has been remarkable. This is also true of the instrumental and vocal side of the picture.

Manitoba's Musical Festival, which is held in Winnipeg's 4,000-seat Civic Auditorium, is the largest competitive festival in the British Commonwealth. It can serve as an example of what Canada is doing in the musical festival line. It is just one of several that have a great and lasting effect on all who take part.

### Festivals Are Fun

And musical festivals are fun. Many Manitoba children will testify that they are just as exciting as hockey matches. The element of rivalry is discouraged, of course, and the motto of the festival is contained in the thought that its value lies not in rivalry, but in pacing one another on the road to excellence. Nevertheless, the fact that for months ahead of the festival each school spends a good deal of time polishing up rough musical phrases in its selections lends an air of expectancy that crystallizes at festival time in a feeling of good-humored excitement. It is a common sight to see a losing vocal team cheering a winning vocal team, just as they do at ice hockey. Good sportsmanship is another quality the festival develops.

Moreover, the festival is not confined to children. It literally takes in everyone from six-year-olds to those in their 70's. Children who are taking their first musical steps at the piano have a class, for instance. This class is likely to include more than 100 tiny competitors. And so the festival goes up the age scale—in the church choirs are found veteran choristers who have passed the age of three score and ten.

**COMPETITION INTEREST KEEN.**

**The Manitoba Musical Festival, annual event sponsored by the Winnipeg Men's Musical Club, has been the birthplace of the career of many noted Canadian artists of stage and screen. The National Film Board production, "A City Sings," tells graphically the story of the 15,000 boys and girls who competed for musical honors in the 1945 festival. Here, a capacity audience listens to the St. John High School Choir during the final concert in the Winnipeg Auditorium. (NFB Photo.)**

Manitoba's festival is a monument to the hard work and faith of a group of Winnipeg business men who enjoy music. From a small beginning the Winnipeg Men's Musical Club has grown to impressive proportions. The musical festival is just one of its activities. The last festival attracted 15,000 competitors and lasted more than two weeks. It was in progress morning, noon and night.

The musical menu at the festival is indeed a varied one. There are classes for sopranos in both the elementary and advanced stages of artistic development. School choruses, church choirs, choral societies, string quartets, military bands and others take part. Gradually the festival thins out the competitors. For instance, all the adult vocal competitors compete for a cup, and so do the choirs in their various groups until, at the end, the winners are few. These winners appear at a closing concert which serves as a cross-section of the festival itself.

### Noted Adjudicators

Distinguished adjudicators are brought from Europe to preside over the sessions, and their remarks are followed with eager interest by young and old. Many a choir which has entered the festival as a musically limp organization has listened carefully to these adjudicators and gone back to its rehearsal hall to work harder. It enters next year, a much better organization, and shows such improvement it attains high artistic stature.

If one can single out any particular phase of the festival among others, it would be in the work of the children's choirs which have been praised all over the world. Winnipeg's school teachers have become so engrossed in the work of teaching these choirs that they have devoted days and weeks of overtime to bringing them to a state of perfection.

There are no prizes, other than trophies, given at the musical festival. The trophies are retained a year, and the choir, individual or group that wins one must then compete again for it or turn it over to the next winner.

Since the goal of the festival is to develop an appreciation of music and to bring the performance of music to the highest possible level, the greatest satisfaction that the Men's Musical Club of Winnipeg gets is seeing the city's cultural life quicken and its citizens better informed musically. But stars have developed . . . notably Ross Pratt, a pianist who has been acclaimed in New York and London, and Fred Crinke, a violinist, who has become famous in England. Incidentally the Negro contralto, Portia White, is a product of the Maritime festivals.

This year, the Manitoba Musical Competition Festival will hold its 30th Festival in Winnipeg from April 12 to 24. The four adjudicators will be Dr. Gordon Slater, Sidney Harrison and Alec Redshaw, who are coming from England, and Max Pirani, of the University of Western Ontario, London, Ont.

### Events in Other Cities

Other festivals in Canada . . . in British Columbia, Ontario, Alberta, Saskatchewan, Nova Scotia, Quebec . . . can all report with enthusiasm on the uplift in community living that has followed in their wake. And since musical festivals are held in other parts of the world and the Commonwealth, there is a wish on the part of Canadians to sample some of the work of these festivals. For this reason there is a genuine desire to have an exchange of winners. In this way the strands of music . . . a universal language . . . could be effectively used to tie together the cords of truer understandings among people.

For musical festivals are here to stay. They are the voice of Canada singing . . . and it is a vital, strong and joyful voice.

●

## Reiner to Quit Pittsburgh Symphony

Fritz Reiner announced on Feb. 24 that he would not return to the conductorship of the Pittsburgh Symphony Orchestra after this season. It was later learned in New York that he might be one of the principal conductors of the Metropolitan Opera next season. Mr. Reiner said, according to a UP dispatch from Pittsburgh, that his decision was not influenced by the fact that the board of directors of the orchestra had decided to eliminate three weeks from the next season. The Symphony is reported to be faced with a $60,000 deficit, and the cut in the season is said to have resulted in the resignations of some players.

The board of directors of the orchestra accepted Mr. Reiner's resignation with "sincere regrets." They announced that guest conductors would be engaged next season, and that their purpose was to select a permanent conductor "who will carry on the fine tradition that has been created."

In New York it was announced that Mr. Reiner would be managed jointly by S. Hurok and the National Concert and Artists Corporation, and it was confirmed that negotiations were being held with the Metropolitan for his services.

Mr. Reiner has been with the Pittsburgh Symphony since 1938, in which year citizens of Pittsburgh raised $250,000 to insure the continuance of the orchestra.

# TORONTO SYMPHONY ORCHESTRA A VITAL INFLUENCE

THE TORONTO SYMPHONY ORCHESTRA PLAYS UNDER SIR ERNEST MacMILLAN, ITS CONDUCTOR

Sir Ernest MacMillan conducted his first concert after being appointed to the Toronto Symphony with his left arm—his right one being in a plaster cast, the result of a motor accident. Even so, he was a godsend. For Luigi von Kunits, the Orchestra's founder and leader, had just died. There was great concern as to who should be asked to replace him. Several people were suggested, but only one was the unanimous choice of the Orchestra's board of directors—Toronto-born Ernest Campbell MacMillan.

Dr. MacMillan, as he was then known, was already a familiar musical figure to each board member who cast a vote in his favor. Some of them had been with the awed 4,000 at Toronto's Massey Hall when as a youngster of 10 he performed as concert organist. They were impressed again when at 33, a string of musical titles after his name, he was made Principal of the Toronto Conservatory and Dean of the Faculty of Music at the University of Toronto.

At his first concert MacMillan led the Orchestra in the Funeral March from Beethoven's Eroica Symphony in tribute to von Kunits. This was but small service compared to what each of the men felt in his heart for this cultured and sensitive Viennese musician who had drawn from them musical abilities they did not know they possessed.

### Founding of the Ensemble

Previously, Toronto had no symphony orchestra for about six years when a group of local musicians "decided that a symphony orchestra could be established if the players united in the spirit of co-operation, and if the citizens were sincere in their oft-repeated regrets that no such organization existed in Toronto." Once having made their decision, they lost no time in approaching Luigi von Kunits with the request that he become their conductor. Former concertmaster of the Pittsburgh Orchestra, led by Emil Paur, he had visited the Canadian city briefly, felt here a musical kinship which later prompted his return. He had come to America after graduating from the Vienna Conservatory, and his father had been a friend of Brahms.

This musician from Vienna knew well the difficulties of forming a symphony orchestra. An earlier Toronto Symphony, formed in 1906 by Frank Welsman had had to be disbanded 13 years later due to lack of funds. Violinist Arthur Gesensway, who now lives in Sarnia, Ont., and is the brother of Louis Gesensway, at present with the Philadelphia Orchestra, was appointed to interview the town's best musicians. They were employed in the city's theatre pits, for those were the days of the silent film.

### Suppers Missed for Music

Sixty-five musicians turned up at the first rehearsal and the present Orchestra was born. The only time concerts could be held was at five o'clock in the afternoon, between the players' afternoon and evening duties at the movie houses. The audiences, mostly from downtown offices, would attend after their work to hear these players who often had to miss their supper. There were three of these five o'clock or "Twilight" concerts in the first season.

The players were eager to give all possible time for rehearsal, although extra remuneration was not forthcoming. It was difficult to get principal players when no fixed fee or salary could be offered. For one entire season, Marcus Adeney, still one of the cellists, played the bassoon parts on his cello, a suitable bassoonist not being available. George Bruce, now personnel manager and another of the cellists, recalls how he would often hire a musician to replace him at the theatre while he rehearsed with the Orchestra, paying him more than he himself got for his services in the Symphony. Players' salaries in that first season totalled $1,707. Compare this with the $170,000, they are paid today!

Two important developments took place during the second season. A Women's Committee was formed for the purpose of arousing public interest, and for the more practical reason of selling tickets, and H. J. Elton, one of the flutists and father of Jack W. Elton, the present manager, was appointed business representsitive. It was not until four years later that a Symphony Association was organized, with the late Sir Albert Gooderham, the Orchestra's principal benefactor at the time, as president.

### Five O'Clock Concerts Added

By the time Sir Ernest took over in '31, the season had grown to include ten five o'clock concerts. In his first year, the Canadian National Railways sponsored a series of across-Canada Sunday afternoon broadcasts. The new conductor soon demanded and got more and better musicians and so more and better performances. Fifteen new men were engaged—among them the members of his Conservatory String Quartet. One of these men, Russian-born Elie Spivak, is still concertmaster.

Sir Ernest had not been conductor long before arrangements were made to have the players available for a number of evening performances. These concerts, of course, attracted a much wider audience, and with two hours instead of one at his disposal (the five o'clocks had finished at six), he was able to present better balanced programs. The Orchestra was soon no longer a fine backdrop for some famed visiting artist but a distinguished performer itself. In the fourth year of his leadership, Sir Ernest was called to London to be knighted "for services to music in Canada."

### New Music Featured

As the Orchestra's playing standard grew, so did its repertoire. Sir Ernest attracted wide attention—and not a few raised eyebrows—with performances of many works new to Canada. Among them were the Walton Symphony, the Second, Fourth, Fifth and Seventh Symphonies of Sibelius, the Elgar Symphonies No. 1 and 2, the Ravel piano concertos, the Rio Grande of Constant Lambert, the Piano Variations of Sir Arnold Bax and the Benedicité of Vaughan Williams—the last three North American premieres.

Sir Ernest has consistently persisted, often in the face of opposition, in his policy of presenting new music. This season has been notable for the first playing by any Canadian orchestra of an all-Canadian program, an occasion attracting wide attention.

By the time Ettore Mazzoleni was appointed associate conductor in 1942, the season included a series of concerts, still continuing for the pupils of Toronto's public and secondary schools. Of Italian-Swiss descent, Mazzoleni had studied at Oxford and the Royal College of Music. He came to Canada to join the staff of Upper Canada College, later succeeding Sir Ernest as Principal of the Conservatory. These duties now leave Mr. Mazzoleni limited time for the Orchestra.

### "Pops" and Broadcasts Begin

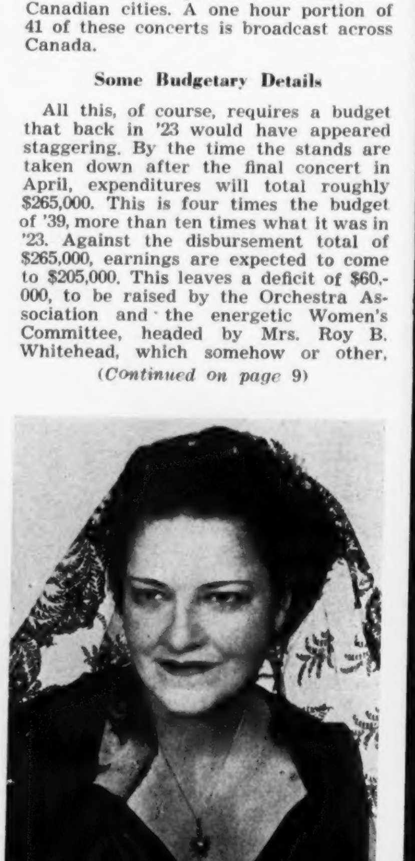
A further important step in the growth of the Toronto Orchestra was the introduction four seasons ago of a series of Friday night "Pops" concerts and for the past three years the sponsorship of these concerts over a coast-to-coast hook-up by the Robert Simpson Company. Last Fall this series was given further impetus with the naming as assistant conductor of Paul Scherman, gifted young Canadian orchestra leader and violinist member of the T.S.O., since he was 15. Scherman now conducts many of the "Pops" allowing Sir Ernest to give more time to the planning and rehearsal of subscription concerts. Talented young Canadians, along with bright young performers from the United States, are presented in this 26-week "Pops" concert series.

The entire 1947-48 season will embrace 73 concerts, by far the largest season in the Orchestra's history. Interestingly enough, audiences are well up over the previous season, not at all the case in many other metropolitan centres. Twelve subscription concerts are given — each repeated the evening following; five concerts for secondary school pupils; six for public school pupils (partly financed by the Toronto Board of Education); eight special concerts, a number of them with Sir Ernest's famed Mendelssohn Choir, and five performances in other Canadian cities. A one hour portion of 41 of these concerts is broadcast across Canada.

### Some Budgetary Details

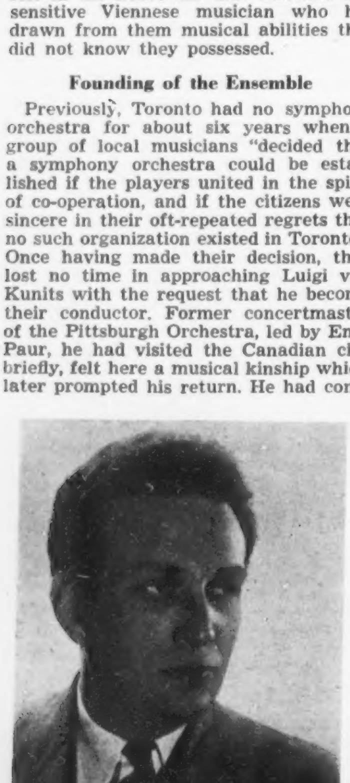
All this, of course, requires a budget that back in '23 would have appeared staggering. By the time the stands are taken down after the final concert in April, expenditures will total roughly $265,000. This is four times the budget of '39, more than ten times what it was in '23. Against the disbursement total of $265,000, earnings are expected to come to $205,000. This leaves a deficit of $60,000, to be raised by the Orchestra Association and the energetic Women's Committee, headed by Mrs. Roy B. Whitehead, which somehow or other,

(*Continued on page* 9)



**FRANCES JAMES,** →

**soprano, soloist with the Toronto Symphony on Feb. 17 and 18 in the first Toronto performance of Mahler's Fourth Symphony. In March she makes her annual tour of the western provinces. (Photo © by Karsh.)**



← **PAUL SCHERMAN,**

**assistant conductor of the Toronto Symphony Orchestra, leads many "Pops."**

# ROYAL CONSERVATORY OF MUSIC TRAINS CANADA'S PROMISING YOUTH

Some psychologists say that a child's character is formed during the first three years of life; and that, given a detailed account of the child's early training, they can with some accuracy plot his behavior-graph through adolescence into maturity. Similarly, one might venture to predict the state of Canadian concerts and opera, say, in fifteen years' time, using as a basis the case history of a three-year-old Senior School at Toronto's Royal Conservatory of Music, of which Ettore Mazzoleni is Principal.

When Dr. Arnold Walter, Czech-born composer and musicologist, was appointed director of the Senior School, he became in effect director of something that did not yet exist, and even more curiously of something for the products of which there was apparently little market. Its purpose is to train gifted singers and instrumentalists for a professional career. Not that the Conservatory's graduates, even before the days of the Senior School, could not make a living through their music. The especially gifted ones sought and won scholarships that took them to Eastman, to the Royal College of Music in London, to Juilliard. A great many talented artists became occasional recitalists, teachers, orchestra members; but even so, these fields of accomplishment were only rarely rewarding, quickly saturated. And for artists who felt a proper loyalty to their own country, these outlets were often disappointing, because Canadians, almost as a national habit, have a sense of humility towards their own cultural achievements.

**DR. ARNOLD M. WALTER,**
**Director of the Senior School, Toronto Royal Conservatory of Music. (Photo © by Karsh.)**

This meant that Dr. Walter had to train not only the artists for a professional career, but also the audience—to change the Canadian public's kindly approval of student efforts into a critical appreciation of artistic performance. And the two jobs had to be done simultaneously.

### Training of Artists Begun

The Senior School began to train artists three years ago; it established advanced courses in four major subjects: in piano, in violin, in singing and in composition (a fifth, in organ and church music is to be added.) Of all the entrance requirements, the most important one is talent. An exceptionally low tuition fee gives the Senior School the character of a scholarship school. The curriculum is based on the philosophy that a professional artist cannot confine himself to a knowledge of his own particular art; that he must be familiar with a great many related skills, to bring his own work into proper perspective. For this reason, more than twenty supplementary studies are taught in the main four courses, ranging from counterpoint to conducting, from ear training to all kinds of ensemble work.

There is nothing unusual in the training program itself; but the Senior School goes one step further, making every effort to create opportunities for the young professionals to practice their profession. As individual performers they are presented in concerts and broadcasts; they contribute to the regular Sunday afternoon concerts held in the Art Gallery of Toronto; they are sent on concert tours established by the Department of Education to bring music to outlying cities and towns throughout the Province of Ontario; they work as accompanists, as church soloists and in radio orchestras of every size and description.

Apart from that, the student body as a whole is divided into various groups, to study and perform chamber music works. There exists a chamber orchestra and a chamber chorus; there are three string quartets; a "Collegium Musicum" specializes in 16th to 18th century music. Madrigals and Concerti Grossi, Trio Sonatas and Bach Cantatas, quartets ancient and modern, chamber music with piano, string octets and choral works for soli, chorus and orchestra are some of the items which have been, or will shortly be, presented. The various ensembles are trained by outstanding members of the faculty; by Kathleen Parlow, leader of one of Canada's best known string quartets; by Lubka Kolessa, pianist; by Greta Kraus, harpsichordist; by Nicholas Goldschmidt, and others.

### Opera School Created

Two years ago an Opera School was created within the Senior School. Talented singers, if accepted, are at once swept into an arduous circle of training, designed to develop their dramatic sense, teaching them stage deportment, acting, speech and foreign languages. While, from the Senior School's point of view, no one department is more important than another, the Opera School is perhaps more memorable because it has had, right from the beginning, a truly startling effect on the Canadian public.

In December, 1946, at Hart House Theatre, within the University of Toronto, the Opera School gave its first public performance. The program consisted of excerpts from six operas, each chosen because it presented a special operatic problem. Two pianos substituted for orchestra; only limited costumes and scenery were used. A lively success was scored.

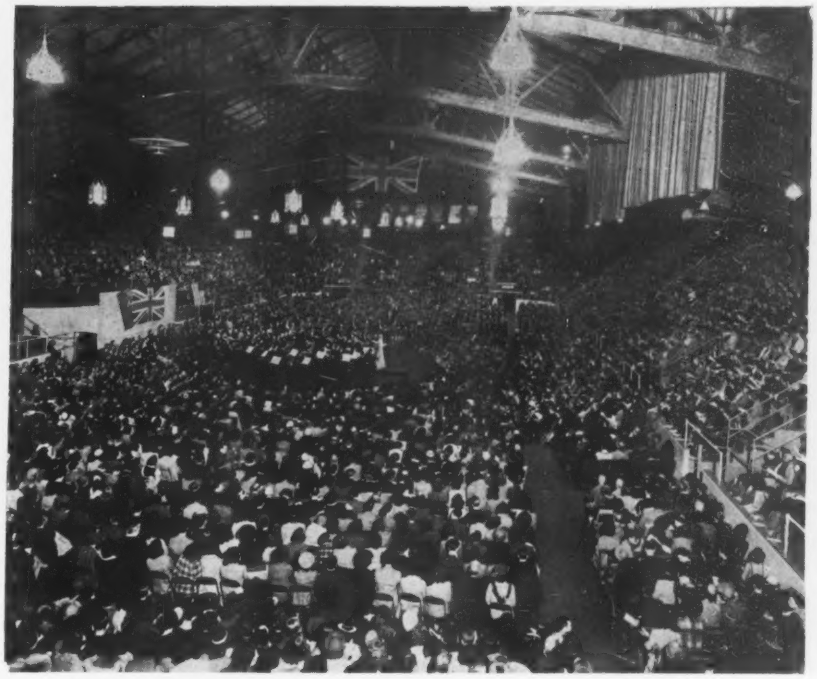
In the fifteen months since that event, Toronto has seen the first promise fulfilled. A year ago, the Opera School presented Smetana's Bartered Bride; last Christmas, Humperdinck's Hansel and Gretel; and last month, Gluck's Orpheus. It is scheduled for Toronto and out of town performances.

The credit for this achievement goes to two men: to Nicholas Goldschmidt, conductor and musical director of the Opera School, who came to Toronto via San Francisco and Columbia University; and to Felix Brentano, stage director, who commutes from New York to take charge of production.

All these activities were originated, and are supervised by the founder and director of the Senior School, Dr. Arnold Walter. Moravian-born and educated in Prague, Berlin and Vienna, he has lived in Canada since 1937. In the midst of a busy executive career he has managed to enlarge his reputation as a composer, with many performances to his credit. In the firm belief that talent and achievement counts for more than numbers, he has limited the size of the Senior School. The comparatively few admitted have a fair chance of winning one of twenty scholarships ranging in value from $250 to $1000.

## Lilly, Foster Collector, Passes

INDIANAPOLIS.—Josiah Kirby Lilly, who gathered a notable collection of MSS. and mementos of Stephen Foster, died here on Feb. 8. Mr. Lilly in 1937, presented his collection to the University of Pittsburgh.



**A TYPICAL AUDIENCE AT THE TORONTO "PROMS," in Varsity Arena, with audiences which average more than 5,000. (Photo by Pringle & Booth, Ltd.)**

## Sherbrooke: Symphonic "Success Story"

**By MARGARET DOHERTY**

In 1940 the cherished dream of a musician became a reality when, with a few fellow music lovers equally enthusiastic, Sylvio Lacharité realized a boyhood ambition—the formation of a Symphony Orchestra in Sherbrooke, city of about 25,000 in Southern Quebec. Today his efforts have been crowned with success—Sherbrooke has "arrived" symphonically.

Years of serious work are evident in the continued improvement of the rapidly growing orchestra, whose choice of music shows serious study of the best and most educational masterpieces at their command.

Love of music and determination to overcome all obstacles characterizes the members who make up the Sherbrooke Symphony today. Senior musicians as well as less experienced ones, fathers and sons, youthful matrons and their younger sisters, sit side by side through long hours of practice, just because they like the music they interpret. The sixty-five musicians who devote their talents, time and energy to the symphony, do so without remuneration.

### Visiting Soloists Have Aided

Presenting three concerts annually in the local theatre, the Symphony has had the privilege of playing with several high-ranking artists from whose superb musicianship and virtuosity they have learned much.

Such piano virtuosi as Witold Malcuzynski, who was heard with the Symphony in the Rachmaninoff Third Concerto; Paul Loyonnet, noted as exponent of Beethoven; and Leon Fleisher, brilliant young pianist, are three keyboard artists who have spurred this group on to a greater understanding of the works of the masters.

Other well-known artists who have played with the local orchestra are Albert Brusilow, Hugo Fiorato and Maurice Onderet, violinists, Roland Leduc, cellist, and Hervé Baillargeon, flutist. Artiss de Volt, harpist, is to be heard later this season.

Local musicians have also appeared as soloists—a Bach Concerto for three pianos was presented with Josephine Doherty Codere, *officière d'académie*, Rejane Marcotte Morin and Paul Marcel Robidoux. The Mozart Concerto for clarinet, featuring Marcel Marcotte, was also heard. Mildred Largie Sampson, pianist, and Kathleen Shea Gingras, soprano, were soloists in some of the symphony's earlier presentations.

Much of the success achieved by this group may be attributed to Horace Boux, concertmaster, and one of the moving forces behind its organization. Mr. Boux is a professor of violin in Sherbrooke and several of his pupils are valuable members of the Symphony.

### How Group Has Grown

Without the energy, fire, enthusiasm, general musical ability and knowledge of their conductor, Sylvio Lacharité, the Sherbrooke Symphony would not have reached its present status. An accomplished pianist, Mr. Lacharité is a "perfectionist" and is continually seeking to improve his art and his symphony.

This young French Canadian has studied music ever since he was six years of age. His first teacher was his pianist-brother, Lonia, who was succeeded by the professors of St. Charles Seminary, where he completed his classical course.

Always believing in his dream of a symphony orchestra as the crowning musical achievement in Sherbrooke, Lacharité proceeded to assemble instrumentalists from the various small groups in the city and undertook to mould a well-balanced ensemble.

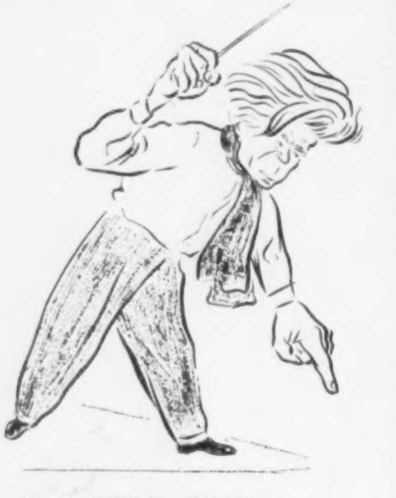
Not satisfied with his knowledge of conducting, he also succeeded, in 1944, in enrolling in the summer school of Pierre Monteux, conductor of the San Francisco Symphony, at Hancock, Maine.

Here his talent and sound musicianship were soon recognized, with the result that last summer the great conductor conferred upon him the highest honor within his power. He made him a "Disciple of Monteux," which title he shares with only four other musicians, Charles Bruck, of Paris; James Sample, of Los Angeles; Dr. Joseph Barone, of Philadelphia, and Siegfried Landau, of New York.

With the approval of Dr. Wilfrid Pelletier, Metropolitan Opera conductor, and director of the Conservatory of Music and Dramatic Art for the Province of Quebec, Mr. Lacharité has been appointed permanent secretary of the newly organized Sherbrooke section of the Conservatory.

With the inauguration of the Conservatory in Sherbrooke, the Symphony is certain to find properly trained musicians ready to step into any vacancies which may occur in future years.

# MONTREAL: Concerts Symphoniques Expand Scope



**DÉSIRÉ DEFAUW,**
**conductor of Les Concerts Symphoniques de Montreal. (From a sketch by Harry Pollak.)**

By THOMAS ARCHER,
*Music Critic, Montreal Gazette*

The record of the past 13 seasons of La Société des Concerts Symphoniques de Montréal, or Les Concerts Symphoniques as it is familiarly known, constitutes an achievement of the highest order. The society began its activities in the fall of 1934 with little more to support it than the willingness of the musicians and the faith of the founding members; Wilfred Pelletier, the first artistic director, Jean Lallemand, now president, and the Hon. Athanase and Madame David.

It was that willingness and that faith, however, which sustained the society from the first concert on January 14, 1935, conducted by Rosario Bourdon with the late Léo Paul Morin as solo pianist, to the latest season's concerts which Desire Defauw, the society's artistic director, conducted.

### Early Days

It will be noted from the above that the progress of the society has been constantly on the upgrade. Indeed it would be hard to find elsewhere on this continent a record of a musical development more consistent. Broadly speaking this development can be divided into two periods, Before Defauw and In the Years of Defauw.

The years Before Defauw were years of preparation, under the guidance of Wilfred Pelletier. It was during these years that the unforgettable St. Laurent Festivals were given, the first four under the society's auspices during which many of us for the first time were able to hear great festival works like Bach's Mass in B minor, Beethoven's Missa Solemnis and Verdi's Requiem.

Dr. Defauw took over the artistic leadership of the society in 1941, within a year of his arrival on this continent. The prestige of having a ranking conductor as permanent director cannot be overestimated. Nor can Dr. Defauw's devotion to the society be exaggerated. It was during the first two seasons of his musical regime that the society's orchestra grew into the instrument we know today. This was due in part to the acquisition of a full-time director, in part to Dr. Defauw's uncommon ability as a gifted and authoritative conductor, as an executive and an orchestral expert.

### Noted Guest Conductors

It is in this regime that the Orchestra of Les Concerts Symphoniques has become known in the major musical centres of North America. This has been the regime of distinguished visitors, both guest soloists and guest conductors. The guest conductors, who have come to direct the orchestra during the occasional absence of Dr. Defauw, have included some of the best known of leaders, such men as Bruno Walter, Erich Leinsdorf, Sir Thomas Beecham, Charles Münch, Georges Enesco, Vladimir Golschmann, Howard Barlow, Sir Ernest MacMillan, Fritz Stiedry, Arthur Fiedler, Fabien Sevitsky, Emil Cooper, Alfred Wallenstein, Efrem Kurtz, Erno Rapee and Leonard Bernstein.

It might be almost said that, with the exception of one or two men like Heifetz and Horowitz, every soloist of high reputation on this continent has, at one time or another, been the guest of the society and soloist with the orchestra. Here are a few names: Menuhin, Szigeti, Milstein, Elman, Piatigorsky, Francescatti, Stern and Feuermann among the players of stringed instruments; Serkin, Rubinstein, Brailowsky, Casadesus, Petri, Arrau and Vronsky and Babin among the pianists; Pinza, Bampton, Steber, Harrell and Kipnis among the singers. This is a list it would be difficult to surpass.

And merited recognition has not been lacking. I would say that the best recognition came from the artistic director himself. When in 1943 Dr. Defauw was appointed to the high position of conductor of the Chicago Symphony Orchestra in succession to the late Frederick Stock, it was naturally expected that he would resign his position here. Dr. Defauw did not. So much did he think of the present status and future possibilities of the society that he retained his position in Montreal while accepting the onerous and responsible one in Chicago. He doubled his work. There is no need of further evidence in this matter.

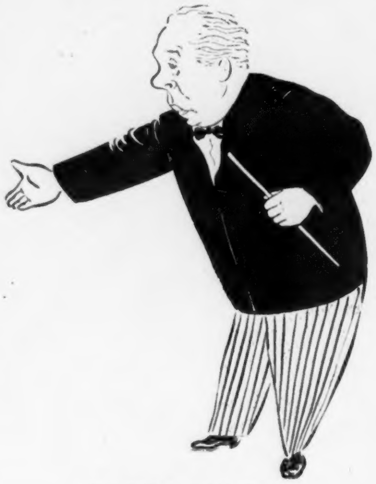
### Grants from Provinces

And the purpose of the society as a fount of culture has also been recognized in quarters generally conceded to be particularly hard-headed. Annual grants have been made to the society by the Province of Quebec and by the City of Montreal. The Canadian Broadcasting Corporation have also considered it a duty and a privilege to broadcast concerts to the four quarters of the Dominion.

The society's work lasts throughout the year. Only about 30 per cent of the concerts are given during the regular winter series. There are summer concerts, children's concerts and the annual gala series.

The summer concerts were begun on July 1, 1938 and have been continued ever since. They are phenomena which never cease to amaze those who make pilgrimages to the terrace on the summit of Mount Royal, during July and August. Audiences are numbered by their thousands. There was at least one occasion when the number of paid admissions amounted to somewhere in the neighborhood of seven thousand. And poorer or thriftier souls who huddle outside the barricades would swell that number very considerably. The programs have been maintained at a consistently high level. And the exemplary audiences have preferred to have them so maintained.

Less spectacular, perhaps, but of even more importance is the annual series of children's concerts given in the Plateau Hall and long under the devoted direction of Wilfred Pelletier, Canadian conductor of the Metropolitan Opera.



**WILFRED PELLETIER,**
**conductor of the Metropolitan Opera, as sketched by Harry Pollak. Dr. Pelletier in 1934 assembled musicians and chorus to perform Bach's St. Matthew Passion and Beethoven's Ninth Symphony at the first of a series of festivals in Montreal, that became the nucleus of Les Concerts Symphoniques. He led the festival and the orchestra's Saturday afternoon children's concerts for six years. Pressure of other duties made it necessary for him to resign the post. Since 1941, backed by France-Film Company, he has presented a fall opera season there, using the Montreal Festival Orchestra which he founded in 1934.**

## Montreal Festivals Sponsor Outdoor Opera Series

MONTREAL. — The Montreal Festivals, with Mme. Athanase David as moving force, and Laszlo Halasz, director of the New York City Opera Company, as musical director, were responsible last summer for the inauguration of a successful series of outdoor operas in Molson Stadium on the slope of Mount Royal.

Three productions were given, Aida, Madame Butterfly, and Carmen, with the entire staff of the New York City Opera, and with singers from that organization and the Metropolitan. The nucleus of the company was, however, made up of Canadian artists, so that of the 200 or 300 taking part in each performance only about 20 came from the U. S.

The plans for the coming season are as yet indefinite, but the success of last summer's productions prompted a movement to establish here a permanent winter operatic institution. At present the lyric drama is represented chiefly by short festival series under this and other auspices.

## Anna Fitzu to Give Sixth Indiana Opera Festival

CHICAGO.—Anna Fitzu is preparing for her sixth annual operatic festival to be given at the International Friendship Gardens, Michigan City, Ind. Last year, 5,000 people were in attendance.

Norma Lozzi, singer from Miss Fitzu's studio, sang in Carnegie Hall on Feb. 21, representing Illinois in the Associated Concert Bureau of New York contest. Genevieve Davey won the $500 prize offered by the "Stars of Tomorrow" program sponsored by Rubin's over WGN in January. Muriel Lawrence will appear with The Northerners over WGN on April 15. Among her numbers will be the Queen of the Night aria from The Magic Flute. Ingrid Hallberg has returned from a three week tour with the San Carlo Opera. Herbert Moulton and Dorothy Santopadre are back from an extended tour with the Bohumir Kryl All-Girl Symphony.

*Secretaryship of the Province of Quebec*

Hon. Omer Côté, C.R.
*Minister*

Jean Bruchési
*Deputy-minister*

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# Music Council Aids Dominion Art

One of Canada's important musical organizations is the Canadian Music Council headed by Sir Ernest MacMillan. It represents Canadian music on the Canadian Arts Council, a co-ordinating body that has banded together the sixteen most important associations of creative artists in Canada.

Through the Arts Council, the Canadian Music Council maintains an active liaison with the United Nations Educational Scientific and Cultural Organization (UNESCO) and co-operates with the Canadian Government in matters of interest to musicians.

It thus fulfils much the same function in Canada as does the National Music Council of the United States. As yet, Canada has few nation-wide organizations compared to those that make up the National Music Council, but most of those now in existence are represented among the membership of the Canadian Music Council, while the Council, in turn, is interested in stimulating the formation of other organizations.

### Selected Music for Olympic Contest

The Council forwards the interests of the musical life of Canada as a whole, and in particular the interests of Canadian composers. For example, one of its recent tasks was to assume on behalf of Canada's Olympic Committee the selection of musical works submitted for the Olympic Arts Competition in London, England, this Spring. At present it is engaged in organizing an 'Information Service' for Canadian music and musicians.

A permanent and ever-growing function of the Secretary, John Cozens, is to send out from the headquarters at 135 College Street, Toronto, adequate information about the music and musicians of Canada to musical institutions and private citizens in other countries. This, in turn, means that there must be available an accurate catalogue of the country's composers and their music, and it is this need that the projected 'Information Centre' will endeavor to supply.

### Countrywide Activity

Because in Canada distances are vast and few cities are of great size, the membership of the Canadian Music Council is centered largely in Toronto, but members and organizations in all parts of the country are kept in touch with its activities. Their views are important if the whole of Canada is to enjoy progress in music.

In striving to represent Canada's music both at home and abroad, the Canadian Music Council has a great part to play and its own future is bound up with the growth of the nation's musical resources 'from sea unto sea.'

## *WHO'S NEWS IN CONCERT PROMOTION*

**A. K. GEE,** president of Celebrity Concert Series, Ltd., in the province of Manitoba, Canada, presenting artists in Winnipeg, Portage la Prairie and Brandon. Winnipeg has a regular 12-concert Celebrity Concert Series and the newly established Variety Series of five events. Mr. Gee is also president of Celebrity Concerts (Canada), Ltd., with head offices in Winnipeg, presenting and booking artists in Fort William, Regina, Moose Jaw, Saskatoon, Medicine Hat, Prince Albert and Edmonton. The two companies present and/or book 60 concerts during 1947-48. The latter organization manages the concerts in Regina and Edmonton; in the other cities on its list concerts are sponsored by service clubs which the company helped into the concert business. The clubs use profits for boys' camps and other civic projects. A. K. Gee was associated with his late father, Fred M. Gee, and on the latter's death last June, assumed control. He believes the greatest musical need of the Canadian West in general is good concert halls. His hobbies are photography, sailing, golf, skiing.

# Toronto Has Brilliant Events

**By JOSEPH A. WHITMORE**

***Toronto***

The Toronto Symphony Orchestra Friday Pop concerts in Massey Hall continue to be the most popular events of the season, attracting large audiences with interesting programs and favorite guest soloists. On Jan. 9 the assisting artist was John Carter, young American tenor. On Jan. 16 an operatic concert was presented with Anna Kaskas, contralto, as soloist. Nestor Chayres, tenor, was featured on a Pan-American list, Jan. 23, and a week later Arthur Fiedler of the Boston Pops was guest conductor, with Eileen Farrell, soprano, as guest vocalist.

The regular series concerts of the Toronto Symphony Orchestra, presented on Tuesday evenings and repeated on Wednesday, have a large audience of subscribers. The repeat performances make available to the public who are not subscribers, or are visitors to the city, an opportunity to attend these concerts. In previous seasons the subscription series was almost completely sold leaving very few tickets available for individual concerts.

The Jan. 6 and 7 pair, with Dame Myra Hess as soloist, was completely sold out, and the Jan. 20-21 pair with Rudolf Serkin were well attended.

### Canadian Composers' Works Heard

The special concert by the Toronto Symphony Orchestra on Jan. 27 offered a program entirely of Canadian compositions. Dr. Healey Willan's First Symphony, heard for the first time ten years ago when the Promenade Symphony played it in Varsity Arena, was probably the most important work on the program. Leo Smith's Summer Idyll, Godfrey Ridout's Festival Overture, Claude Champagne's Danse Villageoise, Ballade for Piano and Orchestra by Maurice Dela with Leo Barkin at the piano, John Weinzweig's Our Canada suite, and Jean Vallerand's Devil in the Belfry were also heard. Sir Ernest MacMillan, conductor of the Toronto Symphony Orchestra, in his remarks before the concert explained that the composers represented were by no means the sum total of Canadian creative figures but represented only a very few of the many fine works available. He had made up a well-balanced symphony program from as many composers as possible who could be listed in a single concert.

The artists heard during January on the Eaton Auditorium series were Blanche Thebom an Jan. 8 and 10, and Ricardo Odnoposoff on the 15th and 17th. Other recitals at the Auditorium were presented by Zara Nelsova, cellist, on Jan. 14, Rosalyn Tureck on the 21st, Norah Drewett and Geza de Kresz, in a sonata recital on the 22nd, Mieczyslaw Horszowski, pianist, on the 24th, and Lotte Lehmann on the 26th.

One of the remarkable soloists of the month was 10-year-old Patsy Parr, who played a Mendelssohn Piano Concerto with the Toronto Symphony Orchestra during the Secondary School concert on the 13th. This artist has been appearing in public since the age of six. She is the youngest soloist ever to have appeared at a regular Toronto Symphony Pop concert and also at the summer Promenade Symphony Concerts in Varsity Arena. Last November she was soloist with the Rochester Civic Orchestra, and was heard from coast to coast on Jan. 26 as soloist on the "Northern Electric Hour" conducted by Paul Scherman.

Samson François, French pianist, was heard in Massey Hall on Feb. 12. Giuseppe de Luca gave a recital there on the 19th, and on the 26th Witold Malcuzynski, Polish pianist, appeared in the same auditorium.

### Conservatory Forces Give Orpheus

The Royal Conservatory of Music of Toronto continues to produce a high standard of musical culture in the city. The opera school's current production of Gluck's Orpheus in Eaton Auditorium is another great step in the growth of opera in Toronto. This performance was sponsored by the Women's Musical Club. The stage director is Felix Brentano, the conductor Nicholas Goldschmidt.

The monthly "Wednesday Five O'Clock" in the Conservatory Concert Hall on Jan. 28 offered the Parlow String Quartet with Lubka Kolessa, pianist, as soloist. Miss Parlow continues to lend valuable encouragement and inspiration to the violinists of Canada through her world wide experience, as a noted pupil of the great Auer.

The weekly Sunday broadcasts of Conservatory pianists this month were played by Mary MacKinnon Shore, Gordon Hallett and Naomi Yanova, all members of the faculty.

# Toronto

(*Continued from page* 6)

year after year, manages to find some means of wiping out the red figures.

Actually the deficit represents only 23 per cent of the total budget, considerably less in proportion to total costs than the deficits of other major orchestras of similar size—an accomplishment the Toronto management and board happily point out when going hat in hand to the city fathers for a more substantial grant. Last season the City of Toronto provided $2,500; this season $10,000 is being asked.

Only in the past half dozen years has the financial structure of the Toronto Symphony kept pace with its musical development. Many times plans have had to be curtailed to keep within the budget. Little security could be offered to good players as the result of this. Now with the Orchestra their financial mainstay, many of the men are able to supplement their incomes with radio work and some of them do exceptionally well. Just a year ago, the Symphony Association, headed by W. G. Watson, went a step farther and set up a Players' Retirement Fund.

Few concertgoers today are familiar with the early hardships. Yet among the players the spirit of those days still prevails.

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# PARIS: Memory of Ravel Honored Brilliantly By Revival of His Works at Opera

By **SUZANNE DEMARQUEZ**

*Paris*

Wagner's The Valkyrie has made a triumphant re-entry at the Opéra. We were literally overwhelmed by this musical torrent, thanks to its admirable rendition by its conductor, who was the uncontested victor of the evening—George Sebastian. His execution was a model of clarity and balance, and there were challenging dynamism and moving warmth which never exceeded the limits of the right expression.

Unfortunately, the singers have not as yet recaptured the great Wagnerian tradition. To be sure, there were the splendid voices of Suzanne Puyol (Brünnhilde), the nobility of Marisa Ferrer (Sieglinde), but the men did not seem to reach the same level. Charles Fronval as Siegmund did not have the ample and brilliant vocal means which are necessary, and Etcheverry (Wotan) was handicapped by a touch of "flu." The staging, which had been freshened, was beautiful as a whole; and the lighting was successful.

New ballets were presented at the Opéra-Comique, which is actually making a serious effort in this *genre*. The five pictures which make up the Suite Fantasque, after famous pieces by Chabrier, were very successful. The choreography by J. J. Etcheverry has picturesque efforts and is of delicious imagination. When Géneviève Kergrist appeared in a costume of the 19th Century to dance the last picture, Scherzo-Valse, the hall rocked with applause. The new performance of Ma Mère l'Oye by Maurice Ravel, surprised with a somberness that was unnecessary, and was a little bit *à la* music-hall. Choreography was by Constantin Tcherkas.

Also to celebrate the tenth anniversary of the death of Ravel, the Opéra devoted an evening to ballets of the French master. Daphnis et Chloe (which needed very badly to be staged) was danced by Mlle. Lafon very intelligently and the young Michel Renaud, *premier danseur*, who is an ideal Daphnis. Bolero, in the choreography of Lifar, had as protagonist the beautiful Espanita Cortez. The Pavane pour une Infante défunte, also conceived by Lifar, appeared like a picture by Valasquez and was danced by Yvette Chauvire and Max Bozzoni.

### New Ballet by Sauguet

At the Opéra, Mirages, with choreography and action designed by Serge Lifar and A. M. Cassandre, and with music by Henri Sanguet, was shown before a distinguished audience which included the President of the Republic. It is a modern ballet on a romantic theme with a classical choreography. In it we find again the well-known adventure of man who wants to live by his dreams but whom reality sends into a cruel solitude. The music is expressive, the costumes sumptuous, and the movements well devised. Never before was the subtle intelligence and art of Lifar so successful. The work was greatly acclaimed and so were the magnificent dancers of the opera, the young Michel Renault, Yvette Chauvire, the stellar dancer, Micheline Bardin and Paulette Dynalit. This ballet was preceded by a revival of a ballet by the lamented Philippe Gaubert: Le Chevalier et la Damoiselle, also in the choreography of Lifar.

At the Opéra-Comique an older work by Jacques Ibert was danced, the Ballade de la Geôle de Reading (Ballad of Reading Gaol), after the story of Oscar Wilde. The choreography of Etcheverry, attracted by the anecdotic side of a work of art, was very successful thanks to the genius of the first dancer, Mlle. Kergrist.

Appearing at the Théâtre Pigalle is the Ballet des Arts, conducted by Jean Weidt. The spectacle is characterized by a deplorable pessimism on the part of the young dancers, whom one would rather see happy and emanating joy.

At the helm of the Lamoureux Orchestra the American conductor Jascha Horenstein directed with mastery Beethoven's Fifth Symphony and with great delicacy the second suite from Daphnis and Chloe by Ravel. His accompaniment to the Violin Concerto by Stravinsky was of rare perfection. The work was remarkably well interpreted by the Belgian violinist Arthur Grumiaux, who seems one of the outstanding representatives of his art in Europe.

The same orchestra, under its permanent conductor, Bigot, gave a second performance of the Metamorphoses by Richard Strauss. One could speak at great length about the strange beauty of this work, in which twenty-three string instruments seem to exchange confessions on the theme of the Funeral March from the Eroica.

### Furtwängler in Paris

A considerably anticipated event was the return of Wilhelm Furtwängler as a guest of the Société des Concerts. His genius, his imagination, exactitude, simplicity, and the beauty he elicits from the orchestra were evident in a program which otherwise would have been uneventful—Beethoven's Fifth Symphony, Strauss' Till Eulenspiegel, Two Nocturnes by Debussy, Prelude and Love-death of Isolde, the last perfect and the pinnacle of the concert.

One awaited with anticipation the debut of a young American woman conductor, Ann Kullmer, who had the honor of conducting the Société des Concerts (where for the first time in its long history a woman was admitted to the conducting desk). Miss Kullmer possesses a solid foundation and authority, which enabled her to triumph over the complexities of Don Juan by Strauss, and a quite remarkable musical sense, shown in her interpretation of the Fifth Symphony by Beethoven. She can yet progress in the art of accompanying a soloist. The Fifth Concerto by Mozart and the Poème by Chausson, with Jacques Thibaud as soloist, were less outstanding. In a radio concert which she gave her accompaniment to the Concerto in C minor by Beethoven (soloist, Dorel Handman) was again less satisfactory than in her very interesting direction of the superb Fifth Symphony by Prokofieff (first performance here). Miss Kullmer possesses obvious gifts and her career should be followed with interest.

The final recitals by Artur Rubinstein were attended by an immense crowd which filled the Palais de Chaillot to the rafters. The second concert comprised concertos by Brahms, Beethoven, Schumann which Horenstein conducted with his great care and habitual musicality. The success of these two great artists was triumphant.

Let us mention also the recital of the very young American pianist, Hilda Banks, whose gifts are distinguished by real maturity and veritable talent.

A beautiful concert devoted to Ravel was presented by Helene Jourdan-Morhange, whose book, Ravel et Nous, has been a great success. The interpreters were the illustrious violinist Enesco, the cellist Charles Bartsch, the pianist Jacques Férvier and the singer Madeleine Grey, one of the favorite interpreters of the late master.

### Gieseking "Draws"

Gieseking, after two appearances with the Concerts Colonne, filled the immense expanse of the Palais de Chaillot to the rafters. The fame of his interpretations of Beethoven, Schumann, and above all Debussy, is justified by the magic spell he cast upon his audiences. In my opinion, it is not altogether what I would call a purely "musical" interpretation. Among the violinists, the American Bronislaw Gimpel made a good impression. His fine technique and beautiful sonorities brought a significant success.

Beniamino Gigli filled the Palais de Chaillot and reaped a veritable triumph. The same happened to his compatriot, Tito Schipa. Also heard was our own famous tenor of the Opéra, José Luccioni, whose beautiful voice and excellent diction deserved the utmost of praise. The baritone, Gerard Souzay, who specializes in lieder, sings with rare purity and ravishing expression. The American soprano, Hilda Ohlin, gave a most successful second recital at the Salle Gaveau. Her supple voice, her nuances, her musicality make her a remarkable artist. She was applauded in an excellent program in which Brahms, Bach and Fauré were mixed with interesting novelties by Paul Bowles and Leonard Bernstein.

### Cannes to Hold American Week

The music season at Cannes promises to be sensational. A week of American music conducted by Horenstein, Sebastian, and Ann Kullmer, and a week of Belgian music with Fernand Guinet, weeks of Austrian and Swiss music, a production of Offenbach, and other famous operettas present a series of attractions which will draw, it is hoped, music-lovers of the whole world.

**ELIE SPIVAK**

**Violinist**

- Concertmaster, Toronto Symphony Orchestra.
- Member of the faculty and member of the Board of Studies and Board of Examiners, Royal Conservatory of Music, Toronto.
- Studied: National Conservatoire, Paris, and with Adolph Brodsky in England.
- Recitals and appearances with symphony orchestras in Europe, England, Canada and the United States. (First with American performance of Khachaturian Concerto, with orchestra, Boston 1946.)

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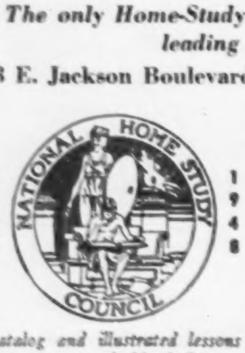

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# PETER GRIMES COMES TO THE METROPOLITAN

**By DR. HENRY W. LEVINGER**

THE METROPOLITAN PRODUCTION,
Act I, Scene I. Regina Resnik as Ellen Orford is at stage center.

FREDERICK JAGEL
as the central figure in Britten's opera. The work will be heard over ABC in the season's final Saturday afternoon broadcast on March 13. (Photos by Louis Melançon.)

After having been performed by the leading operatic stages in Europe in translated versions, Benjamin Britten's Peter Grimes, entered the repertory of the Metropolitan Opera on Feb. 12. The work, which was given its premiere in London by the Sadlers Wells Opera Company on June 7. 1945, was first heard on this continent in August, 1946, at the Berkshire Music Festival, it having been commissioned several years previously by the Koussevitzky Music Foundation.

Britten, one of the most prolific contemporary composers, with this work won a prominent place among living operatic creators, while still in his thirties. It has been followed since by two other operas from his pen, The Rape of Lucretia, and Albert Herring, both heard widely in Europe, and the former also in Chicago and Los Angeles.

### Theme Is Somber

The story of the opera, derived from The Borough, an 18th century poem by George Crabbe, and freely adapted as a libretto by Montagu Slater, is a somber one. It has been told concisely by W. MacNaught in the London Musical Times: "Peter Grimes is the sort of man who fits nowhere into the world. He has a streak of imagination and poetry that separates him from his neighbors, and a violence that turns his separation into rebellion. As a fisherman he has more skill and intuition than the rest; he knows best how and where to make the richest catch. So he goes to work independently, and needs a boy to help him. Boys are to be bought from a neighboring orphange, and enslaved and bullied. One of them dies in Peter's employ.

"At a public inquiry which forms the prologue to the opera he is acquitted; it was an accident. But suspicion clings readily to a man who is disliked, and Peter becomes an outcast. In the course of the two acts, which pass outside and inside an inn by the shore, dislike and suspicion grow to a storm. We see how the folk with all their antagonism, are of one mind, when Peter approaches. There are two who understand him. One is a retired sea-captain named Balstrode, the other a widowed school-mistress, Ellen Orford. Peter would marry her some day when his trade prospers; but her pity and sympathy enrage him and are rewarded by a blow.

"When Peter engages another boy-apprentice the storm grows — murder once, murder again? An angry procession starts off to see what is going on in Peter's dark, lonely dwelling at the top of a cliff. At its approach he flees to his boat by the cliff way, and the boy slips and dies. It is now all up with Peter. There is a hue and cry, which he evades in the dark and fog. When he creeps into the village street, finished and awaiting discovery, Balstrode tells him to sail far out and sink his boat. So Peter goes out to his death. Dawn comes, and the villagers take up their morning task on the nets just as they were doing when the curtain went up on Act I. Peter was an episode; their life goes on."

### Music Graphic

The music of Britten shows the composer very much on his own. He rejects the Wagnerian theory of permanent melody for the classical practice of separate numbers that hold the emotion of a dramatic situation at chosen moments. Lyrical episodes are rare. There are a few passages for Grimes and Ellen Orford, Peter's mad scene, the quartet (or rather trio, for the two nieces sing in unison) in the second act. The action is generally carried on in a sort of song-speech, with the orchestra being the principal means of expression of the emotional impact. Most tellingly this instrumental commentary comes out in the interludes, which are perhaps the culminating points of the score.

Britten himself wrote, that "in writing Peter Grimes he wanted to express his awareness of the perpetual struggle of men and women whose livelihood depends on the sea, difficult though it is to treat such a universal subject in theatrical form." Above that, he has caught in his score the basic elements of tragedy: pity and fear (the Greeks' *eleos kai phobos*) in the most poignant manner.

As a piece of craftsmanship it is superb, outstanding also in its employment of formal elements, such as the passacaglia, the third interlude; or in the powerful choral settings, which are essential parts of the musical conception. More than depicting the fate of individuals, this opera pictures the love and hatred, the longing and passions of the people and the atmosphere of a landscape. In the last respect, this opera is typically English and perhaps the most important contribution an English composer has made to opera since Purcell.

Britten's command of orchestration shows in many details, not least that of allowing the voices to be heard. His sense of pleasing musical invention is marked too, but the gift for writing parts that "sing" in a way to stir the emotions is shown only fitfully in Peter Grimes, despite many splendid concerted numbers and an arioso or two for the hero and heroine. On the other hand, some of the ensembles are masterly (though the Metropolitan chorus did not do very well with the elaborate concerted number in the inn scene, which has a complex contrapuntal texture). Another fine scene is the finale, with the chorus again singing of the eternal nature of the sea and the orchestra weaving a pattern in which motives previously heard are recombined.

### The Performance

The performance at the Metropolitan impressed an audience which filled the house to capacity and gave vociferous approval throughout the evening. As the only novelty of the current season, the management tried not to spare any effort to make its production as elaborate as possible.

In fact, it was too elaborate. Emil Cooper, the conductor, treated the score as if it were "grand opera," whereas it would have been more advisable to pay greater attention to detail. His tempi were rushed indiscriminately, too, and so it happened that the climactic points of the work disappeared in a general tendency to enlarge the tonal picture, and many details were lost.

The staging was over-busy. Dino Yannopoulos, the stage director, seemed to take great pains to move his people around constantly. With the great number of persons he used in the choral scenes, there was too much crowding,

(*Continued on page 26*)

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# RADIO, TELEVISION:

### By William A. Taylor, *Radio Editor*

**CANADA'S RADIO AIDS YOUTH.**
Irene McQuillan and a group of school children in Halifax rehearse for one of the programs in a Nova Scotia school broadcast series of the CBC, called "Junior School Music." (Photo by Roy Tidman, Halifax Chronicle and Daily Star.)

## Music on the Air in Canada Includes Non-Commercial CBC "Wednesday Nights"

Canada's publicly-owned national radio system—the Canadian Broadcasting Corporation—has played a vital part in the development of Canadian music, and in fostering the appreciation of good music generally. By means of radio, the best "seats" in the city concert halls have been shared with listeners living in some of the most remote parts of the Dominion; and through radio's encouragement of Canadian composers, Canada is emerging as a nation with a musical culture of her own.

Music has been an integral part of something brand new in Canadian radio—CBC Wednesday Night. Beginning in December, 1947, Wednesday evenings on the CBC Trans-Canada network have been devoted entirely to non-commercial programs designed to be stimulating, substantial, and at times more demanding on the attention of the listener. While the program pattern for CBC Wednesday Night includes a discussion program, a high-level talk, and dramatic or documentary broadcasts, it has also contained some fine music.

A half-hour period which begins the evening has been rotated among outstanding conductors across Canada, whose programs have included works by Vaughan Williams, Granados, Stravinsky, Purcell, Respighi, Sibelius, Handel, Arthur Benjamin, and Bach. Another half-hour period has been devoted each week to recitals by distinguished artists, among them Kathleen Parlow, violinist; Witold Malcuzynski, pianist; Elisabeth Schumann, soprano; Zara Nelsova, cellist. Future programs already scheduled include recitals by Andres Segovia, world-famous guitarist, and Dame Myra Hess, the distinguished British pianist.

Ranging from programs chosen for humor and lightness of touch to programs of serious value, CBC Wednesday Night has included an original musical comedy, The Gallant Greenhorn, with music by the Canadian composer Morris Surdin and lyrics by Ray Darby; and Songs of the Nativity, a Christmas presentation of little-known carols, some dating from the 15th century. Future productions will include the Ibsen drama Peer Gynt, with the incidental music by Grieg, and it is hoped to present a broadcast version of Shakespeare's The Tempest, with the score written for this play by Sibelius.

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More than half of the 50,000 programs broadcast annually over the three networks of the Canadian Broadcasting Corporation present music in its various forms, as distinct from broadcasts of the spoken word. Semi-classical and light music make up the greatest number of programs, but in an average year, more than twelve hundred hours are devoted to "serious" music. Each year, the CBC pays Canada's four leading symphony orchestras a total of more than $50,000 for broadcast performances and is their greatest single means of support.

Broadcasts by the Vancouver and Toronto Symphony Orchestras, the Toronto Philharmonic Orchestra, and the orchestra of Les Concerts Symphoniques de Montreal are heard regularly on CBC networks. Last season these regular symphonic broadcasts were augmented by a special CBC series in which orchestras at various program production points were conducted by the noted Australian musician, Professor Bernard Heinze, who visited Canada at the invitation of the Corporation. Aside from making Canadians familiar with the work of a conductor new to the Dominion, the series developed a worthwhile exchange of new music; for at the CBC's request Professor Heinze brought with him the scores of several new Australian works, and took home with him compositions by several Canadian composers, which he later introduced to Australian audiences.

Winning compositions in the annual competitions sponsored by the Composers, Authors and Publishers Association of Canada (CAPAC) are broadcast yearly in a special series of programs arranged by the CBC. Last year this series featured In the Church, by Viteslav Novak, Sonata Tragica, by Oscar Morawetz, Good Night, by Leo Janachek (all of Toronto); Four Etudes for Piano, by Jean Coulthard-Adams, of Vancouver; Nocturne and Petite Suite, by Jocelyne Binette of Weedon, Quebec; Night Hymns on Lake Nipigon, by Prof. F. L. Harrison of Queen's University, Kingston; and New York Suite, by Minuetta Borek, of Calgary.

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Apart from incidental music written for dramatic broadcasts of one kind and another (for example, Weinzweig's Our Canada suite, originally written for a CBC dramatic series and now in the repertoire of symphony orchestras), the CBC has commissioned several major works. These include a ballad opera, Transit through Fire; the music for the narrative poem Brebeuf and his Brethren, and Deirdre of the Sorrows—the first full length opera to take its place in the literature of Canadian music—with libretto by the Irish-Canadian poet and dramatist John Coulter. and with music by Dr. Healey Willan. Canada's foremost living composer. "Deirdre" is based on the ancient Irish legend of the love of Deirdre and Naisi. and the tragedy that befell them through Conacher's love for Deirdre. While it is planned to produce Deirdre of the Sorrows again. a definite date has not been set.

The latest commissioned work to be given its first performance is From Sea to Sea. a suite in five movements by the young Canadian composer Alexander Brott. written for the CBC International Service which is now broadcasting to the world in ten languages. Distinctively Canadian in character. the Brott suite is music descriptive of the ethnic and cultural make-up of Canada's population. and of the sweeping breadths of the Dominion. First performed in November. 1947, by a CBC symphony orchestra conducted by the composer. the suite was heard on the CBC Trans-Canada and French networks. broadcast by the International Service. and carried simultaneously on the domestic networks in Mexico as a tribute to UNESCO. which was then in session in Mexico City.

World premiere performances arranged by the CBC International Service have included the Alberta Concerto. a new work by the Canadian composer Minuetta Borek. and the First Symphony by the French-Canadian composer, Claude Champagne.

In order to foster an appreciation of Canadian music outside as well as in Canada. the CBC International Service has recorded (before the ban!) five albums of Canadian music. The first album, containing Suite Canadienne, by Claude Champagne and Dr. Healey Willan's Concerto in C Minor, has already been distributed (free) to Canadian embassies and legations abroad for foreign radio stations, conservatories, etc., and to a limited list in Canada. including all CBC stations. The International Service has also recorded and partly distributed a series of eighteen recordings of Canadian folk music by the La Cantoria choir of Montreal. directed by Victor Brault.

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Both the International Service and the domestic service of the Canadian Broadcasting Corporation have consistently followed a policy of encouraging Canadian musicians. In any large production centre across Canada there are. of course. numbers of established, experienced and professional musicians; and if they are to remain in their own region, or in Canada for that matter. they must have opportunities to make a living. Therefore. newcomers in the radio field may find the going slow—but the Corporation provides as many opportunities as it can for them to be heard. and various recital periods throughout the week on regional or national networks give these younger artists a chance to make themselves known.

In addition to these periods. the CBC began in 1947 another series of talent-finding programs titled "Opportunity Knocks." in which promising singers, musicians and actors competed for the votes of studios and listening audiences. Winners of the various series were given network programs of their own.

While the bulk of commercially-sponsored programs carried on CBC networks are devoted to light music, notable exceptions are broadcasts of the "Pop" concerts of the Toronto Symphony Orchestra. and "Singing Stars of Tomorrow." Following coast-to-coast auditions this series again presented some forty Canadian vocalists and awarded scholarships. Through the co-operation of the Columbia Broadcasting System. the New York Philharmonic concerts are carried

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# NEWS AND REVIEWS

on a non-commercial basis on Sunday afternoons, on the Trans-Canada and French networks. Both networks also carry the Saturday afternoon opera broadcasts from the Metropolitan Opera House in New York.

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In addition to music broadcasts for adult listeners, the CBC presents regular series of music appreciation programs for children. On Saturdays, there are two programs broadcast over the CBC Trans-Canada network—one from Toronto and the other from Vancouver—which include stories of operas, ballets, lives of composers, and descriptions of the various instruments in orchestras and bands and the kind of music they produce. Each season, too, the CBC arranges to broadcast one hour of each of the concerts given by the Toronto Symphony Orchestra especially for High School Students.

Music appreciation is also taught in the provincial school broadcasts presented by the CBC in co-operation with the nine provincial departments of education. These programs are specially designed for group listening in classrooms and follow prescribed courses of study in each province. Through a series for pre-school-age children, called "Kindergarten of the Air," little children learn to sing simple songs and are taught the elements of rhythm and sound as part of a larger scheme to introduce them to constructive play.

## Toscanini Returns for NBC Symphony Winter Series

Returning to the podium of the NBC Symphony Orchestra (Sats., 6:30 to 7:30 p.m., EST) on Feb. 14 in Studio 8H, Radio City, Arturo Toscanini presented the first of the final series of eight concerts he is scheduled to direct this season. During his absence from the orchestra, Erich Kleiber and Ernest Ansermet shared the conducting honors.

Toscanini's opening program was devoted to Richard Strauss' Don Juan, the "Queen Mab" scherzo from Berlioz's Romeo and Juliet (he conducted the complete symphony in Feb., 1947) and Moussorgsky's Pictures at an Exhibition in the orchestral arrangement by Ravel. His second concert on Feb. 21, was all-Brahms, listing the Variations on a Theme by Haydn, and the Symphony No. 3.

Although the complete program schedule of works Toscanini will perform with the orchestra for the balance of the series has not been announced, among them will be the Manfred Symphony of Tchaikowsky. Beethoven's Ninth Symphony is set for April 3, with the Collegiate Chorale and soloists assisting, and is expected to bring the NBC Symphony Winter series under his direction to a brilliant close.

The distinguished conductor, who has made an inestimably valuable contribution to the cause of music in radio during his tenure as conductor of the NBC Symphony Orchestra, will celebrate his eighty-first birthday on March 25.

## Lavalle Second Annual Music Scholarship Announced

The Second Annual Music Scholarship of $1,000, donated by conductor Paul Lavalle, has been announced by the National Federation of Music Clubs, which will administer the scholarship.

This award is offered annually by Lavalle, conductor of NBC's Highways in Melody (Frids., 8:00 p.m., EST), "to be expended over a two-year period *for study only* by a talented, worthy student, contemplating a professional career, who could not otherwise adequately finance his musical education." The contest this year is open to students of voice, piano, violin and cello.

Lavalle first conceived the scholarship when he was a student, some years ago, at the Institute of Musical Art. After winning the Walter Damrosch Scholarship, he was so grateful for the opportunities it presented that he vowed to help young artists when he found himself in a position to do so. He is convinced that there is a wealth of undeveloped musical talent in the country which can contribute greatly to musical Americana if given the opportunity.

Auditions for the Paul Lavalle Scholarship will be held in all 48 states and the state winners will participate in district competitions. The district winners will make recordings, which will be sent to New York City for judging by a distinguished panel of musical authorities. The national winner will appear as soloist on Lavalle's radio program and will have the privilege of using the scholarship at a school or with a teacher of his own choice.

Information and applications for the contest may be obtained by writing to Mrs. Floride S. Cox, Belton, S. C., National Chairman of the Paul Lavalle Auditions.

## First Broadcast of President's March

On its Washington's Birthday broadcast of Feb. 22 over station WOR, the Longines Symphonette, under Mishel Piastro, its conductor, gave the first performance of a new arrangement of the President's March, originally written for the inauguration of George Washington. The melody is known today as Hail, Columbia, but the present version is vastly different from the original. Louis Brunelli, arranger for the Symphonette, when orchestrating the piece, followed very closely the first published copy of this march, dated 1798. His arrangement followed the instrumentation and harmonies of the period, and in the performance Piastro faithfully adhered to the composer's marks as to tempo. The result was strikingly different from Hail, Columbia, and more nearly represented the President's March as Washington himself heard it.

## CBS Constructing Largest Television Studio

The Columbia Broadcasting System has announced that the network is constructing the nation's largest video studio at the Grand Central Terminal Building in New York. This marks a major step in the company's intensive plans for building a nationwide television network.

JUNIORS IN CLOSE HARMONY.

Maestro Paul Lavalle of Cities Service "Highways in Melody" (NBC, Frid., 8 p.m., EST) shows his deep interest in spreading musical education to the youth of America. In addition to his annual scholarship, Lavalle has accepted an offer to be a National Music Consultant to the Boys' Clubs of America, with a membership of some 275,000. He is shown with a group from the Madison Square Boys Club of New York, running over his new song, "The Boys' Club of America Marching Song," which will be introduced on his radio broadcast, Friday, April 9, during Boys' Club Week. (Photo by Jerry Saltsberg.)

The new studios, according to Frank M. Stanton, president of CBS, are to be equipped with the most up-to-date television equipment, with all the existing control apparatus being scrapped. The new facilities are intended to increase the scope and variety of programs to be relayed to its television affiliates, so that those stations in communities with limited sources of television talent and program material may benefit from the vast entertainment and cultural resources of the New York area.

The studios are scheduled to go into operation in April, at which time CBS will expand its present five-day programming schedule to seven days.

## RADIO NOTEBOOK

Absorbed listeners at Studio 8-H, Radio City, New York, when ERNEST ANSERMET appeared in his final guest appearance as conductor of the NBC Symphony Orchestra Feb. 7, were Bohuslav Martinu, whose Fifth Symphony was performed on the program of Jan. 24; OLIN DOWNES, accompanied by Mrs. Otto H. Kahn, and DONALD VOORHEES, maestro of the Telephone Hour. . . . MARY BOTHWELL, Canadian soprano, guest soloist on the Feb. 11 broadcast of the Voice of America, sponsored by the U. S. State Department, was heard in a program of contemporary American music beamed to Germany. The script for the program was in German and the artist explained each of the songs before singing them. . . . The Violin, Viola, Violoncello Teacher's Guild, LOUIS PERSINGER, Pres., presented student members in three programs of chamber music, under the direction of FRITZ RIKKO, over WNYC, Feb. 8. Two additional programs are scheduled for Mar. 14 and Apr. 11. . .

Among numerous appearances on WNYC's Ninth American Musical Festival in Feb., were: Six young composers of the Juilliard School of Music presented on Feb. 13 and 21 broadcasts. First airing included vocal and piano compositions by HUGH AITKEN, HENRY NAGORKA, and ROBERT PARRIS; the second offered chamber works by GERARD JAFFEE, THEODORE SNYDER and COLIN STERNS; CARL FISCHER'S program of Contemporary American Music, Feb. 12, featuring LOUISE TALMA, pianist, WILLIAM GEPHART, baritone, with MORELAND KORTKAMP, accompanist; ASCAP in a half hour program featuring the works of its members; GERTRUDE STEIN and VIRGIL THOMSON'S opera The Mother of Us All, Feb. 16; STEFAN SOPKIN, violinist, Feb. 16; and JULIA SMITH'S Piano Sonatina in C major, played by MARIENKA MICHNA, Feb. 18. . . .

## Eddy Brown Appointed Musical Director

Eddy Brown, violinist, has been appointed musical director of WHLI and FM station WHNY at Hempstead, Long Island. He was formerly associated with stations WMCA, WOR, WQXR and WLIB. One of Mr. Brown's first actions, according to the station, will be the inauguration of a series of musical shows which will present young Long Island artists in recital.

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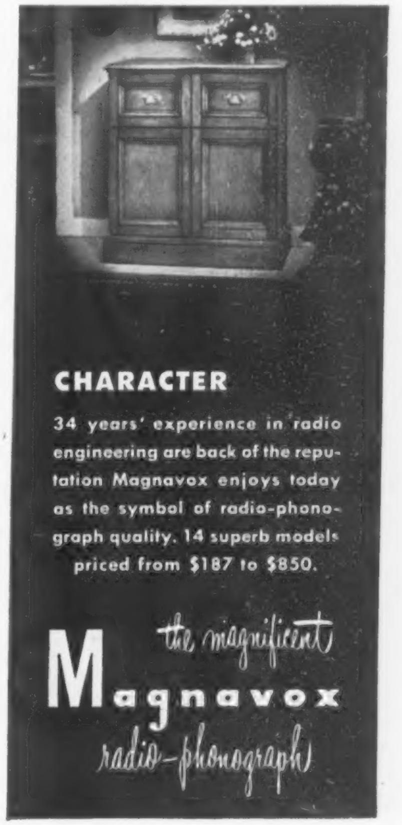

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# NEW YORK CONCERTS: Scores and Artists

*Carnegie Hall*

### Münch Conducts Milhaud Second Symphony

A quartet of works was presented by the Philharmonic-Symphony conducted by Charles Münch on Feb. 5. One of these was a novelty—the first New York performance of Milhaud's Symphony No. 2 (completed on Nov. 7, 1944). It is a typical Milhaud work in that it has balance, fluency, and fine craftsmanship. It has a pronounced melodic characteristic, though at times one sensed that the melody was synthetic rather than natural. Some sections, such as the first of the five movements, had a frothy quality suggestive of the Milhaud of the 1920's; other sections were grandiose rather than moving.

Ernest Bloch's Concerto Grosso for String Orchestra with Piano Obbligato is music of quite a different stamp from the Milhaud. It has equal craftsmanship, but its ideas are much more cogent, even allowing for the difference in idiom. Walter Hendl was the efficient soloist.

Schubert's Fifth Symphony received an interesting treatment—one that put the work in its proper contours. Münch successfully avoided the lushness that most conductors bring to the slow movement; the violins sang but did not bellow. In short, he conceived the music not as a piece calculated to exhibit his string section but as a lovely Haydnesque example of symphonic form.

Dukas' showpiece, L'Apprenti-Sorcier, went smoothly, with much in the way of orchestral finesse and a climax that was magnificently sonorous. R. K.

At the Sunday afternoon program Münch, in his final season's appearance with the Philharmonic, repeated the Schubert Fifth Symphony and Bloch's Concerto Grosso and offered in addition the Berlioz Overture to Benvenuto Cellini, Ravel's Bolero, and the Saint-Saens Violin Concerto No. 3 with Michael Rosenker giving a solidly executed performance as the soloist.

A. L.

### Minneapolis Symphony in Visit

The visit of the Minneapolis Symphony Orchestra, Dimitri Mitropoulos, conductor, on Feb. 8 gave a New York audience a welcome opportunity to greet one of the leading non-resident orchestras in concert at Carnegie Hall. The program showed the versatility and imagination of the conductor and the flexibility and technical excellence of his ensemble. No wonder that enthusiasm ran high and that after the closing work, Rachmaninoff's Third Symphony, orchestra and conductor were acclaimed most vociferously, Mitropoulos' tendency to objective readings was an asset to his interpretation of the sumptuous, widely spaced Rachmaninoff Symphony, played in all its splendor but with loving care for detail and great sensibility. Preceding it was Morton Gould's Concerto for Orchestra, a work that displays the characteristic mixture of that composer's music, which borders the popular field but always shows strong ties to traditional forms. Mozart's "Jupiter" Symphony opened the bill in a highly individual reading, which carried because of the power of conviction with which Mr. Mitropoulos permeated his interpretation. The evening was a justified, great success. H. W. L.

### Reginald Stewart Conducts Baltimore Symphony

The Baltimore Symphony Orchestra, under the baton of Reginald Stewart, appeared in a New York concert, Feb. 9.

The Glinka Russlan and Ludmilla Overture, the Hindemith E flat Symphony, and the Ravel Daphnis and Chloe Suite No. 2 were included—the first and last very pleasingly performed, the Hindemith, too, showed the organization to be under the powerful control of a conductor who had schooled them so well that they expressed his visioned concepts most eloquently.

The soloist was the Metropolitan tenor, Ferruccio Tagliavini, who sang a number of operatic arias with *élan* and exceptional voice, and who won a prolonged ovation. Mr. Stewart's conducting of the orchestral accompaniments for these numbers was sympathetic. T. P.

### Clevelanders Come to Town

A concert of the Cleveland Orchestra, led by its musical director and permanent conductor, George Szell, on Feb. 10 was heard in New York. Szell and his men received well deserved ovations after each number of a program that was not startlingly off the beaten track.

The discipline of the orchestra is outstanding. It reacts to suggestions of the conductor with instantaneous sensitivity. The sound of the various sections is refined and sensuous. This was music-making of high order.

The beneficiaries of the evening included Hindemith's very difficult score, Symphonic Metamorphosis on Themes of C. M. Weber, played with convincing brilliancy. The ensuing Fourth Symphony by Robert Schumann is one of Szell's most penetrating and powerful interpretations. Smetana's The Moldau followed, and showed the orchestra in its virtuosity.

After intermission, Artur Schnabel joined in playing Beethoven's G major piano concerto, an effort of subtlety, imagination and stylistic perfection.

H. W. L.

### Walter Gives Hindemith Symphonia Serena

Bruno Walter introduced Paul Hindemith's new Symphonia Serena to New York on Feb. 12. The score had been commissioned by the Dallas Symphony, and was premiered in 1946 by that orchestra and Antal Dorati over a national radio chain. According to the composer's instructions, the term "serena" described the manner in which it should be played, in direct opposition to "pathétique" style. The work is in four movements, none lengthy, all compact and fabricated with the brilliance inherent in this composer. It has more of grace than the earlier Hindemith writings, but its beauties were somewhat chill, unwarmed by emotion.

Soloist of the program was John Corigliano, concertmaster, playing the Mozart A major Concerto (K. 219) in a fine, comprehensive and musicianly performance. The other works were Mendelssohn's Fingal's Cave Overture and Dvorak's G major Symphony, No. 4, Op. 88. C. W.

The substitution on Feb. 15 of Dvorak's first three Slavonic Dances for the Mozart Violin Concerto No. 5 was the only change.

### Burgin Directs Stravinsky

The Boston Symphony, this time conducted by Richard Burgin, the orchestra's able assistant conductor and concertmaster, opened the program on Feb. 18 with Haydn's Symphony in C minor, No. 95, in a straightforward reading. It served well to precede a work which in itself is what one might call "musical reporting"—Stravinsky's Symphony in Three Movements, played here under the composer's direction by the Philharmonic about two years ago. This score presents musical material in masterly fashion, as only a first-rate craftsman can do, but offers it as cold facts, remote from any emotionalism. Those who like this kind of intellectualism in music rejoiced; the others kept a respectful silence. The performance followed the composer's intentions.

The opposite kind of music came after the intermission: Sibelius' First Symphony. Everything here is very personal emotion and romanticism, even to a degree where the formal aspects are overshadowed by the wealth of feeling. Mr. Burgin was also a faithful interpreter to this kind of music. The performance was warmly received by the audience. H. W. L.

### Douglas Moore Symphony Offered by Walter

Bruno Walter on Feb. 19, opened his list with the Philharmonic with the first public performance hereabouts of Douglas Moore's Symphony in A major, No. 2, which recommends itself by the craftsmanship with which it is built and the warmheartedness with which it is conceived. Far remote from the quest for innovation at all costs, this charming, imaginative and colorful work in Walter's loving interpretation won a convincing victory. The composer was called on stage to share the cordial applause with conductor and orchestra.

In four movements, of which the first is humorous, rhythmically alive, the second a moving lyric piece of touching simplicity, the third reflecting the atmosphere of square dances, and the concluding a vivid *Allegro con spirito*, this is a valuable addition to the American symphonic repertoire.

Rudolf Serkin as soloist in Beethoven's "Emperor" Concerto repeated his well known and matchless interpretation of this masterpiece. The authority of his conception was happily supplemented by Walter's telling accompaniment.

The concert closed with Richard Strauss' Don Quixote, with Leonard Rose as the superb solo cellist. The work still has its irresistible spark and surprises by the audacity of its instrumental effects. Joseph Vieland played the solo viola. H. W. L.

### Arrau Concludes 18th and 20th Century Piano Series

Claudio Arrau gave his second recital on Feb. 6, programming highlights of 18th and 20th Century piano music. The cycle was to comprise three recitals but had to be cut to two, due to illness of the artist. He combined in his third various elements of the second and the third.

Very few artists have the stature to take on such a tremendous undertaking, but for Mr. Arrau this seemed to present no problem. The change of styles, the various requirements of the technical approach were mastered in the most striking manner. Bach's Prelude and Fugue in A minor displayed a lucidity and clarity and a richness of dynamic shadings which shed new light on the structural intricacy of this gigantic piece. In Mozart's Sonata in D major (K. 576) Mr. Arrau displayed, besides his unerring technical power, an intimacy of tonal texture which made the Adagio sing most tellingly. Beethoven's Sonata in E flat, Op. 27, No. 1, was given a romantic interpretation of impressive persuasiveness. Ravel's Gaspard de la Nuit was brilliantly traversed. Every hue and shade, each dramatic possibility of these town-paintings, was conveyed. The second half of the program offered pieces by Bartok, Albeniz, Debussy and closed with Poulenc's enchanting Caprice Italien. An ovation prompted the artist to add many encores until the house lights went up.

H. W. L.

### Casadesus in Superb Program

Robert Casadesus's recital on Feb. 13 was a treat for the capacity audience. A great master of the piano gave a persuasive account of highest achievements in a program of infinite finesse. He began with Mozart's Fantasie in D minor (K. 397), after which followed a subtle and romantic reading of Beethoven's Sonata Caractéristique, Op. 81a. The emotional approach was reflected in the delicately shaded playing. Franck's Prelude, Choral and Fugue, in an incomparable delineation, closed the first part of the program. The way in which Casadesus built up the piece, showing all its structural details and harmonic colors, was admirable. After

(*Continued on page* 17)

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# Civic Concert Service Host to Conference

**CULMINATING THE CIVIC CONCERT SERVICE'S 27TH ANNUAL CONFERENCE OF FIELD REPRESENTATIVES.** Over 200 artists and music luminaries attended a gala "Civic Jamboree" on Jan. 17. NCAC and Impresario Sol Hurok were hosts at a luncheon and party in the Rainbow Room of the RCA Building, held in honor of the representatives.

**AMONG THE GUESTS AT THE 27TH ANNUAL "CIVIC JAMBOREE"** were managers of the nation's major symphony orchestras. Standing, left to right: Robert E. MacIntyre of the Buffalo Philharmonic Orchestra Society, Inc., Howard Harrington of the Indianapolis Symphony, William Zalken of the St. Louis Symphony, Edward Specter of the Pittsburgh Symphony Society, Carl Vosburgh of the Cleveland Symphony Orchestra, Arthur J. Gaines of the Minneapolis Symphony, and J. E. Mutch of the National Symphony. Seated: C. C. Cappel of the Baltimore Symphony, D. L. Cornetet, vice-president of Civic Concert Service, Gladys Swarthout, mezzo-soprano, O. O. Bottorff, president of Civic Concert Service, Claudia Pinza, soprano, Blanche Thebom, mezzo-soprano, (Photo by Ben Greenhaus.)

→

**O. O. BOTTORFF TURNS NEWS PHOTOGRAPHER** long enough to shoot a bevy of singing stars. Left to right: Frances Greer, Claramae Turner, Mary Henderson, Rosalind Nadell, Anna Turkel. (Photo by Ben Greenhaus.)

## *"Conference Capers"*

←

**IMPROMPTU MUSICALE** Metropolitan singers Salvatore Baccaloni and Giuseppe Valdengo join in a duet to the accompaniment of the strolling musicians during the Civic Service conference. (Ben Greenhaus Photo.)

Field representatives of Civic Concert Service, Inc., from all over the United States met in New York in January for the 27th consecutive year. Conference headquarters were at the New York Athletic Club, and this year found the group of field representatives the largest in the history of this organization.

O. O. Bottorff, president, in his welcoming address, attributed the success of Civic Concert Service to two factors: "First because it is civic and democratic, following the great principles which have made America the leading nation in the field of music activity. Secondly, because it has been derived from the accumulated experience and 'know-how' resulting from thousands of audience-building campaigns which we have to guide us. From this experience we have developed the variety of services which we furnish in guiding the destinies of these Civic Music Associations which we have created and for whom we act as brokers in the world's artist market.

"Although we are proud of the great volume of business which we have created during the past 27 years, we will continue to concern ourselves primarily with the policy of maintaining those associations already operating on a healthy and permanent basis and emphasize increased service. We are particularly proud of the extremely low rate of turnover—nine cities in the past twelve years of operation—and believe that such a record as this is the real measure of success."

### Other Executives Heard

The representatives also heard greetings from D. L. Cornetet, Civic's vice-president in charge of Western operations; Alfred H. Morton, president of National Concert and Artists Corporation; Marks Levine, director of NCAC's Concert Division; and Sol Hurok, impresario.

Mr. Cornetet pointed out that "Civic Music members are hearing an average of 5.43 concerts per year, with 81% of their associations having capacity memberships and waiting lists."

Official announcements were made of the appointment of Harlowe F. Dean as Eastern field manager, and John Brakebill as Western field manager.

### Managers Invited to Confer

During the conference, Civic Concert Service executives met with the heads of the various New York artist managements in establishing a broader basis for cooperation in brokering their artists. Inasmuch as Civic representatives have again this season booked several hundred engagements for the various major symphony orchestras, including the Boston Symphony, New York Philharmonic-Symphony, Philadelphia Orchestra, Chicago and San Francisco Symphonies, and others, the managers of these orchestras, also in conference sessions, were invited to participate in some of the Civic conference activities.

After each of the daily business sessions the Civic representatives and staff were entertained at concerts, theater parties, operas, cocktail and supper parties, and were honored guests at a gala Civic Jamboree on the closing day. Numerous prominent artists were hosts to the group.

•

### Pittsburgh Little Symphony Formed

Vladimir Bakaleinikoff and twenty musicians of the Pittsburgh Symphony Orchestra have formed the Bakaleinikoff Little Symphony of Pittsburgh. The group plans to give concerts on tour before and after the symphony season. During the season engagements within a radius of 75 miles of Pittsburgh will be accepted.

### Bricken Feted at Farewell Concerts

SEATTLE, WASH.—Carl Bricken, musical director of the Pacific Northwest Symphony Orchestra, who has announced his resignation, was accorded ovations at the conclusion of his final pair of concerts, Feb. 2 and 3. Mr. Bricken gave a dramatic rendition of the Franck Symphony, and his colorful interpretations in the Firebird Suite of Stravinsky displayed his versatility in the understanding of orchestral colorings.

Of interest was the first performance in Seattle of the Mozart Horn Concerto No. 4 in E flat major (K. 495). Alvin Schardt, principal of the horn section, as soloist, revealed himself a master of smooth-flowing melody and technical facility. Another first Seattle performance was that of Gluck's overture to Iphigenie en Aulide.

J. H.

# THE DANCE

## GREEK LEGEND RETOLD IN MODERN DANCE

**By ROSALYN KROKOVER,**
*Dance Editor, Musical Courier*

It never fails; or, at least, it hasn't in the last few years. Apparently, one dance company is afraid to open without the moral support of another. Thus weeks and months will go by without anything much taking place except solo recitals, and then two major organizations will be opening more or less simultaneously. Not only that, but they give matinees at the same time, take nights off the same evening and—believe it or not—pick the same night to give premieres! This may make good sense to certain people; there may be hidden issues somewhere. It doesn't especially help either company, though, nor does it make life easier for the dance-lover.

The Ballet Russe de Monte Carlo opened Feb. 15 at the City Center; Martha Graham's company on Feb. 17, at the Maxine Elliott Theatre. The latter under the sponsorship of the American National Theatre and Academy. Neither displayed a repertoire that deviated much from their norms: one new ballet by each, several revivals. At the time of going to press, this reviewer had seen only one of the novelties—Graham's "Night Journey," of which more later.

### Ballet Russe's Opening

There were no new faces among the Ballet Russe dancers at the opening concert, but there were several familiar faces in new roles. Chief among these was the assumption by Leon Danielian of the male lead in Ruthanna Boris' Cirque de Deux. Last season Danielian came off second best in an encounter with a plate-glass window. As a result he was missing from the opening performance of Cirque de Deux, which contained a part specially choreographed for him. It was good to see him in it, and also good to see the work again, for it retains its freshness and humor.

The most pleasant thing about the ballet is that its humor is neither forced nor slapstick. No heavy-handedness is present; there is an air of spontaneity, of relaxation. It was a happy idea of Miss Boris to include the revolving pedestal among the props, and her choreography for the waltz duet contains some even happier ones. Danielian was in good form, technically. He is by far the best male dancer the Ballet Russe can show, with the exception of Frederic Franklin, and, incidentally, is developing into one of the best male dancers before the public. At times his line is a little coarse, but he never fails to communicate excitement, and he gives the impression that he thinks in terms of dance—an impression that every great dancer must convey.

Ruthanna Boris was again seen as the leading feminine dancer, and the two subsidiary parts were taken by Frank Hobi (who stepped into Danielian's part last season) and Patricia Wilde, all of whom danced expertly. The orchestra, which sounds well, was under the direction of Paul Strauss.

Les Sylphides opened the program. It was a competent performance that somehow never managed to assert itself as it should. Frank Hobi danced the male lead without too much character, and Nathalie Krassovska, Tatiana Grantzeva, Edwina Seaver, Shirley Weaver and Gertrude Tyven went through their respective roles as though they were a trifle tired of the ballet. All of these dancers are experienced, certainly, and the corps de ballet is well trained; it was merely that one had the impression that no guiding hand was impressing its personality on the performance. Ivan Boutnikoff conducted.

Concerto Barocco was danced with somewhat more spirit by Mary Ellen Moylan, Patricia Wilde, Luis Trapaga and the corps de ballet. Leo Panasevitch and Joseph Schor were the excellent violinists in Bach's Double Concerto, to which the ballet is set; the conductor was Strauss. Miss Moylan, a strong technician, was occasionally too sharp in her movements for the flowing middle section of the ballet. She achieved better results where a strong, decided line was called for. Concerto Barocco is not one of Miss Wilde's better parts; and while Trapaga possesses much solidity, and even more physical strength, his conception is still a little uncertain.

As might be expected, the company's popular version of Gaité Parisienne closed the evening, with Alexandra Danilova, Frederic Franklin, Leon Danielian, Vida Brown, Stanley Zompakos, Edwina Seaver, Peter Deign, Harding Dorn and Gertrude Tyven in their familiar roles. Danilova received her usual ovation and proceeded to show that she remains a mistress of the characteristics that parts like the Glove Seller require. Franklin danced with his usual flair, Danielian's contribution was up to standard, and the performance as a whole had spirit.

### Graham's Night Journey

Prominent on the opening program of Martha Graham was Night Journey, which had its first performance last May 3 at the Harvard Symposium on Music Criticism. Music by William Schuman; sets by Noguchi; choreography, of course, by Graham. In this dance the Oedipus legend has been used: "This dance is a legend of recognition. The action takes place in Jocasta's heart at the moment when she recognizes the ultimate terms of her destiny. She enters her room where the precise fulfillment of its terms awaits her. Here the Daughters of the Night, Oedipus in his inescapable role, and the Seer pursue themselves across her heart in that instant of agony."

Agony is plentiful in Night Journey. With clinical detail the horrors of the Oedipus-Jocasta relationship are unveiled. In the Sophocles quotation on the program are the words: "We could not know the moment of her death, which followed soon," but the audience was made well aware of Graham's intentions when she grimly twisted a rope around her neck and sank to the floor. That rope had been put into previous use, being knotted in fancy patterns around Graham (as Jocasta) and Erick Hawkins (Oedipus).

All of the Graham mannerisms and stylistic traits were present, including a "chorus" of six girls bounding in reminiscent but attractive arrangements across the stage. There was the usual feeling of tension, the symbolism in terms of the subconscious, the repressed acting and motions of the principal characters. There also was a far less successful synthesis of the various elements, and in at least three cases—Oedipus pawing at Jocasta with his feet, the rope-tying episode and the exit of the Seer (Mark Ryder)—the results were not too far from burlesque.

**SCENES FROM MARTHA GRAHAM'S NIGHT JOURNEY, given its first New York performance in her season at the Maxine Elliott Theatre. Above, the Seer, representing Fate, separates the tragic lovers (Miss Graham as Jocasta, Erick Hawkins as Oedipus); below, a triumphant Oedipus is greeted by the Daughters of the Night. (Photos by Philippe Halsman.)**

William Schuman's score is a tightly-woven affair, rather expressive even though it tries hard not to be, rhythmically ingenious and frequently possessed of real strength. It deserves a much larger orchestra than Louis Horst was conducting, as did Appalachian Spring, which opened the program. Every Soul Is a Circus also was seen. In these the familiar faces were present—Graham, Hawkins, May O'Donnell, John Butler, Pearl Lang, Ethel Winter, Helen McGehee, Mark Ryder, Natanya Neumann, Dorothea Douglas, Joan Skinner and Yuriko.

### Choreographers' Workshop Program at YM & YWHA

The Choreographers' Workshop gave its program of selected works at the Y.M. & Y.W.H.A. Dance Center on Feb. 15. Six choreographic pieces were presented: Kay Raphael's Invocation, Eleanor King's "She," Talley Beatty's Sonatina, Waldeen's Against the Fear of Death, Gertrude Lippincott's Dance of Dedication, and Claude Marchant's Carribean Dances. For imagination and visual appeal Kay Raphael's Invocation created for three figures with music by Hovhaness was most interesting. Miss King's work, "She," set to Bernstein's Jeremiah, divided into two sections—The Mothers Create and The Mothers Possess—was too literal a translation of its subject matter. Talley Beatty's work, set to music by Donald Fuller, lacked form and could be best described as about ten minutes of misguided energy. Waldeen used a recording of Mozart's Adagio and Fugue in C minor and showed a definite talent in handling a large number of dancers. The patterns were clear and there was much spirit in the work. A light background would have set the costumes and movement off to much better advantage, however. Gertrude Lippincott was less successful in her attempt and Claude Marchant's Carribean Dances were lively though typical night club stuff.

### Dance News

In addition to presentations of La Meri's Sheherazade and Gauba's Journey to Paradise with the Exotic Ballet at the Ethnologic Dance Center, there have been several guest performers. The Polynesian dancer, Taneo on Feb. 8, the Mexican Folklore Group on Feb. 18 and 19, and Juana offered a program of new original compositions on Feb. 26. . . . Iris Mabry will dance two new works in her program at the Y.M. & Y.W.H.A. Dance Center on March 6. All of the music is by Ralph Gilbert who will accompany the dancer. . . . At the same auditorium a benefit concert for the Fifteenth Anniversary of the magazine, Dance Observer, is to be presented by the Dance Teachers' Advisory Committee of the Center on March 21. Agnes de Mille is to be the master of ceremonies. . . .

During March Noami Aleh Leaf is scheduled to dance in Iowa, Missouri, Oklahoma, Pennsylvania and New York. Felicital Gobineau gave a concert of original dances at the Carnegie Recital Hall on Feb. 15. She was assisted at the piano by Daniel Sternberg.

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# N. Y. Concerts

(*Continued from page* 14)

intermission came Schumann's Waldscenen. These pieces, though technically demanding only the most faithful adherence to the composer's intention, were towering achievements due to the intimacy, convincing tonal painting, and absorbing simplicity given them. Ravel's Gaspard de la Nuit, played with unsurpassable perfection, closed the memorable evening. Encores followed.

H. W. L.

### Myra Hess Recital Aids Veterans

In aid of the Rehabilitation of Hospitalized Veterans-Musicians Emergency Fund, Myra Hess on Feb. 14 gave a matinee recital which was an artistic event. The listeners, who filled the house to the rafters, crowding even the stage, enjoyed an afternoon of music-making which belongs to the memorable events of the season.

In four works, Mozart's A major Sonata (K. 331), Brahms' Op. 119, Chopin's Sonata in B flat minor and Schumann's Etudes Symphoniques, Dame Myra surpassed even herself in finesse, imaginativeness and colorfulness of her playing. The ovation given to her was an honest homage to artistic and human greatness. H. W. L.

### Rubinstein Plays Romantic Program

Artur Rubinstein assembled a program of purely Romantic music for his concert on Feb. 15—Franck's Prelude, Chorale and Fugue, Brahms' Sonata in F minor, Op. 5, Schumann's Carnaval and Liszt's Funerailles and Mephisto Valse.

Rubinstein's temperament is well suited to music of this type and the pianist was in good form. Need more be said? It was playing in the true grand manner—with an almost inexhaustible array of tonal color, tremendous climaxes and large-scaled conceptions. V. A. R.

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### Harold Rubens in Prokofieff Sonata

Harold Rubens, pianist, gave a delightful performance of Prokofieff's Sonata No. 3 on Feb. 16 before a large audience. This young English pianist has lived up to his reputation by playing brilliantly and with depth. His lyrical style in some Scarlatti Sonatas as well as the Schumann Sonata in F sharp minor, clearly evidenced the maturity he has attained. On the program were also a Chopin group, two Debussy Etudes and Liszt's Rapsodie Espagnole.

L. J. G.

### Szigeti Gives Prokofieff and Diamond Premieres

Joseph Szigeti's recital on Feb. 17 was one of the musical events of the season. There may be artists whose tone has more sensuous appeal, but there is none who plays with more distinguished musicianship, finer technic, and deeper insight into the works he performs. No one is less concerned with easy success and more with genuinely serving music—especially contemporary composers.

After Brahms' G major Sonata, played without undue sentimentality—so to speak, with a classical approach—Mr. Szigeti gave the first performance of Prokofieff's Sonata in F minor (1938-46). This is perhaps one of the great violin sonatas of our time. Opening with a passacaglia-like section based on a theme first played by the piano, the first movement has a widely spaced, singing second theme of romantic quality. The whole movement is one of dramatic power. The second opens with a rhythmic passage and then also brings in a lyric episode. The work was memorably performed by Mr. Szigeti and his excellent assistant at the piano, Joseph Levine.

There followed the New York premiere of David Diamond's Sonata (1943-46). This is one of the American composer's most compelling scores, a work of symphonic dimensions and considerable inspiration. The first movement is of strong dramatic pulsation, with widely swung melodic arches and a second episode of Coplandian character. The second is idyllic, rather like a lullaby of pastoral flavor. The following Adagio has true lyricism, entirely introspectively sung. The finale again sweeps along with dramatic force, only once interrupted by a lyric episode. The performance was greeted with enthusiastic acclaim. The composer had to take repeated bows from his box.

Mr. Szigeti closed the official list with an exemplary traversal of Bach's Sonata in G minor for violin alone, which brought down the house. The evening ended with many encores. H. W. L.

***Town Hall***

### Greenhouse Scores in Bach Solo Cello Work

Bernard Greenhouse, cellist, with Paul Ulanowsky, pianist, gave a recital Feb. 4. The formidable program included Bach's Suite in D minor, Five Pieces in Folk Style by Schumann, Jean Huré's Sonata in F sharp minor and Locatelli's Sonata in D major. Mr. Greenhouse played these works with technical security and fine comprehension. His tone was round and mellow, with a feeling for beauty at all times. His Bach was a revelation. The difficulties were overcome with utmost ease, and the beauty of the slow movement provided a picture of great depth and understanding. Mr. Ulanowsky's accompaniment helped the artist to achieve a brilliant success. L. J. G.

### Alma Trio in N. Y. Entry

Three splendid instrumentalists united to make a chamber music ensemble which in its first local appearance Feb. 5 registered a performance that promises to make the name of the Alma Trio notable on concert lists throughout the country. Adolph Baller, pianist; Roman Totenberg, violinist; Gabor Rejto, cellist; all are well-known players and since the formation of the group, have been engaged for trans-continental recitals and for master classes at Occidental College, Los Angeles, which has established the Alma Trio Fund to forward the work of these instrumentalists.

Playing with fine balance, interpretative and technical skill, the Alma Trio revealed facets of tonal integrity and beauty plus a superior musicality which appears to be equally apportioned. A second hearing is an occasion to be anticipated. M. C.

### Dessoff Choirs in des Prés Music

A rarity was the concert of music by Josquin des Prés (c. 1445-1521), given by the Dessoff Choirs under their erudite conductor, Paul Boepple, on Feb. 6. Against a background of a rare tapestry of the period loaned for the occasion, the singers in their gray robes gave careful and in the main very effective readings of a wide variety of religious and secular music by the early master. The moving setting of Psalm 129, De Profundis Clamavi, was sung twice during the concert, and this and the closing Ave Maria (of almost Bachian intensity of feeling) were perhaps the most sizable works heard. There were, however, many delightful smaller chansons, such as the arch Petite Camusette (repeated upon applause). The work of the famous contrapuntist was revealed as remarkably colorful and varied, within the rather narrow modal limits of his time, and reflecting—as most good art does—the life of his period. The singers were rather severely held in leash at times but the difficulties of the early rhythms and contrapuntal devices were surmounted with surprising virtuosity. A distinguished audience was warm in its praise. R. M. K.

### Dixon Leads Youth Orchestra

Dean Dixon, and his American Youth Orchestra gave a midnight performance on Feb. 6, setting a precedent for symphonic programs. The list included Miaskovsky's Symphony No. 24 (U.S. premiere), Mozart's Concerto for Two Pianos, played by Vivian Rivkin and Eugene Haynes, Bach's Passacaglia, and Tchaikovsky's Romeo and Juliet overture-fantasy.

The orchestra, introduced to the public about a year ago, gave a generally good account of the various scores. The soloists were also feted for their interpretations. The audience of some 800 stayed to applaud a finale that came at about 1:30 a.m. L. J. G.

### Veterans' Orchestra Heard

The Veterans' Orchestra, Sascha London, conductor, gave a concert on Feb. 7. Grant Johannesen, pianist, was the soloist in Mozart's Piano Concerto No. 25 and Darius Milhaud's Le Carnaval d'Aix for piano and orchestra, scoring quite a good success for his artistic playing.

The orchestra's first number was Schubert's Symphony No. 5 and James Cohn's colorful Nocturne and Jacques Ibert's spirited Divertissement rounded out the program. A most enthusiastic audience applauded the players and conductor for interpretations that were well conceived and set forth with generally inspiriting quality. L. J. G.

### Robert Brink in N. Y. Bow

Robert Brink, violinist, made his New York debut on Feb. 8, in a program

(*Continued on page* 21)

## Frankenstein Praises Middlebury College Summer Music Center & Composers' Conf.

### S. F. Critic Extols Announcement of 3rd Season, Aug. 21—Sept. 4

MIDDLEBURY, Vt.—Announcement of the third annual Middlebury College Composers' Conference and Chamber Music Center, to be held August 21-September 4, has brought an enthusiastic endorsement from Alfred Frankenstein, music critic of the San Francisco Chronicle.

Frankenstein

"Nowhere have I seen anything comparable to this achievement at Middlebury," says Frankenstein. "There is nothing like it in idea, intention, spirit or accomplishment. It is one of the most hopeful and fruitful things on the American Musical Scene."

Held in the picturesque buildings on the beautiful campus of Middlebury College, the Music Center provides an opportunity for professional as well as amateur instrumentalists to perform under expert guidance. Emphasis is placed on repertoire and interpretation. There is personalized and group instruction and coaching.

The Composers' Conference offers experienced criticism of scores plus discussions, instruction and performance. Here the aim is for better understanding of serious composing and problems of publishing.

Those attending both the Music Center and the Composers' Conference have enthusiastically described their activities as stimulating and most instructive.

A nationally known staff is under direction of Allan Carter. Announcement of the staff members will be made at an early date.

After classes most students avail themselves of the Vermont vacationland atmosphere. Some are attracted to the nearby waters of Lake Champlain while others seek beautiful drives in the cool Green Mountains; either opportunity is about twenty minutes by car.

Those interested in attending either the Chamber Music Center or the Composers' Conference would do well to make early application. Bulletins and details may be obtained from: The Office of the Summer Schools, Middlebury College, Middlebury 18, Vermont.

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# SILHOUETTES

By MARY CRAIG

## "Preparedness Pays!"

So says Mary Bothwell, the blonde soprano from the North Country—Canada, which has given us many of our foremost singing stars. Miss Bothwell insists that her ascending career is not owing to choice of birthplace or "lucky breaks" but has come with careful, intensive study, learning her art for the art's sake, and trying to achieve, within human limits, the joy of perfectionism in the facets of interpretative song.

This idea of being ready was inculcated into the future Isolde at an early age. While in her teens, Mary Bothwell was given thorough training in piano, harmony, counterpoint and allied studies at the Toronto Conservatory and Toronto Academy, plus daily singing lessons.

Like most musically-inclined young girls of her town, she joined the community opera company as a member of the chorus. Aida was the work chosen for presentation that season. The interested youngster learned *all* the parts, prima donna, bass, tenor, messengers, priests and captives. Came the big night. Amneris was seized with stage fright, balked in the wings and wailed. The rest can be guessed. Bothwell went on, sang the mezzo lead and became locally famous overnight!

Her reward for being prepared for any singing opportunity was an arrangement for study in New York and, to round out her music education, a term at the renowned Mozarteum in Salzburg. Loving song literature as well as stage roles, the soprano worked in her customary serious, alert way, learning the Lied in its native clime.

It was the time of the last pre-war Salzburg Festivals. One day as the soprano was practising in the Mozarteum, a stately old man with white hair and a flowing Logen cape came and stood a while listening. It was the famous pianist, Emil von Sauer. He invited her for a special audition, heard her sing songs of Schubert, Brahms and Strauss and engaged her for appearance at the Festival. "Luck," some would say. "Being ready" is Mary Bothwell's explanation.

MARY BOTHWELL
as Princess von Werdenberg in Der Rosenkavalier.

Shortly after this, war threats necessitated cancellation of her projected European engagements and the soprano made plans for a debut Town Hall recital in New York, which was followed by a series of concerts in this country.

●

"I decided then that I needed at least two more years of intensive study," Miss Bothwell recalls. "I went to Dr. Lothar Wallerstein and Herman Weigert for practical work on opera roles and to Paul Althouse for my over-all vocal instruction. Mr. Althouse, as you know, has been throughout his own singing career an earnest proponent of preparedness. An artist on great programs presenting world-renowned singers, he early learned the inestimable values of a wide range of available repertoire. Today it seems as though many singers wait until an engagement turns up for Elijah or Tosca or Dream of Gerontius and then run desperately from voice teacher to *répetiteur* in order to prepare the part in time for the job. I was convinced that it was preferable to have time to assimilate the music, the text and the underlying meaning. I had had my first little successes through knowing music I had no particular reason to learn, so I was speedily a convert to the Althouse creed of preparedness.

"I had, of course, to make a choice in matters of specialization. My fundamental desire was lieder singing; but I was told that I must also do opera. I selected roles best suited to my voice and physique, concentrating on the German romantic heroines, Eva, Elsa, Elisabeth, Sieglinde, Isolde, the Marschallin." (Critics in Europe later remarked that Miss Bothwell was a Marschallin "with a waistline still!")

Having prepared well, the past season brought her, unsolicited, several of the most coveted singing engagements on the European roster. While appearing as guest soloist with major orchestras in Holland in concert and on radio broadcasts, Miss Bothwell was heard by Sir Adrian Boult. He requested an audition, at which she sang the Narrative and Liebestod of Isolde and was engaged for the London season and important Festivals in the British Isles, with a return engagement for 1948.

She is working very hard between concerts, just as meticulously as before her recent achievements, and has extended her list of opera roles to include Donna Anna in Don Giovanni. "Dr. Wallerstein asked me to sing it," she said, "I am learning it for him."

## Stars at NYSTA Dinner

The annual dinner of the New York Singing Teachers Association, in the Tudor Room of the Henry Hudson Hotel on Feb. 10, was a gala affair. Groups of vocal experts in festive garb gathered for the preceding cocktail hour, and each arriving guest of honor had a choice of not one, but several, gay parties to assure a warm welcome.

The omission of lengthy addresses and the general spirit of pleasant informality made this occasion especially enjoyable. Introduced by President Carl Gutekunst, who presided, celebrities of the music world, writers, conductors, and artists were among those who spoke briefly. The list included Emil Cooper, of the Metropolitan and handsome Cyrena Van Gordon. Theodore Steinway by popular demand, gave one of his inimitable "reminiscences" speeches, illustrated, over Mrs. Steinway's protests, by snatches of song, solo and in approximation of a duet (I think) with Giovanni Martinelli.

Martinelli was not scheduled for performance, only appearance, but he heckled his confrère nobly and sent out a few golden strains—not nearly enough! President Gutekunst in presenting Mr. Martinelli and Giuseppe De Luca, the latter one of the speakers, reminded them of their famous appearance 24 hours late for the party last year and added, "Congratulations. This time you made it!"

One of the most cordially received guests was enchanting Maggie Teyte, whose personality and wit highlight any occasion. Momentarily forsaking her diva position, Miss Teyte told a sad story, familiar to many an honest teacher's experience, of a vocal lesson during which she tried in helpful spirit to convince a remunerative pupil that the latter was not, never could be a soprano. "Don't say I'm not a soprano," cried the pupil with a banshee wail, "My father will kill me!" *Why,* Miss Teyte never discovered, as the pupil never returned.

Martial Singher, French baritone of the "Met," presented himself in his admirable "four-year-old" English as a problem child. He read some press reviews, laudatory but offering diametrically opposed comment and advice. He offered himself as a willing victim for NYSTA counsel. But the singing teachers cheered and laughed at his perplexed plight, feeling perhaps that Mr. Singher does too good a job when singing to grow the faintest worry-wrinkles over his review puzzles. (He also makes a good job of being an after-dinner speaker.)

Robert Lawrence, conductor and commentator, compared musicianship standards here and in Europe, expressing the opinion that American music training is more academic, more comprehensive and of higher calibre than in the average case abroad. At the other end of the scale are the necessary languages, the true flavor only to be gained by some stay and study in the foreign countries; the spontaneity and release into characterization, which are often so much easier for the foreign singer than for our well-schooled Americans. Finally, he noted the wealth of experience available on the opera stages of Europe in contrast to the limited opportunities in this wide, rich land.

Among the many notables of the teaching profession, the gentlemen at Table I received special attention. Saluted by President Gutekunst as the "Has-Beens" whom he will shortly join at the expiration of his current term of office, these included former NYSTA presidents, Presson Miller, Walter Mattern, Edgar Schofield, Leon Carson, Bernard U. Taylor and Walter Golde.

The appreciation of NYSTA was expressed to the Entertainment Committee: Vera McIntyre, chairman, Mr. and Mrs. Harold Luckstone, Edward Harris, Jean Taylor, and Cecile Jacobson. A good orchestra furnished music for dancing at the end of the dinner.

*(Picture, inside front cover.)*

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## New Worlds to Conquer

"In the near future, one of the coveted routes for a concert tour will be across the divide and the gold fields of Alaska," said Martha Daughn Locker, who has tried it. "It's a long trip to make in order to sing," she continued. "Six days by boat and train. But only 15½ hours by plane. We took the air route, and what a job I had trying to keep looking like a prima donna for the reception committees!

"It seemed such a distance, Los Angeles to Seattle to Juneau. So I settled down, took off my hat and my shoes, got all arranged for a rest, when there was a sudden swirl down, I grabbed my belongings, tugged on my hat, tried to get all dolled up in two minutes. It was White Horse, Canada! We were grounded by fog.

"We had to go back to Seattle, make another take-off. Again off came the shoes and the hat. Soon there was another sudden landing. I couldn't be bothered too much this time. Off I stepped, unconcerned and disheveled—found myself at my destination, facing not only the Committee of Welcome but the photographers!

"In Juneau, Alaska, rain falls on the average 300 days out of the year, but it's a peculiarly dry rain. The air is clear and dry and the moisture doesn't seem to penetrate. Along the two-car-wide streets, the stores and buildings hang out sidewalk canopies. One may walk for blocks and never get wet in all the downpour.

"There's little radio in the city—there's too much gold in the surrounding hills. The navy and local stations operate effectively, however, using many transcriptions as distant reception is almost impossible. The people are music-lovers and are 'hungry' for more of it. They seem to be in love with the classics, and in many of the homes whole sides of living rooms are filled with shelves holding hundreds of recordings.

"It was particularly interesting to visit and sing for the school children. There is a large percentage of Indian and Eskimo in the population, but those youngsters tuned in and sang with me. And they actually knew many songs on my program that I believed rare."

Mme. Daughn Locker found strong Norwegian influence in the folk music she heard sung in Alaska—also music that seemed to bear traces of that from the old English and French colonies. The music teachers and local singers of the Territory are excellent, she stated, and are doing good work, with strong emphasis on church and choral music. One of the first artists to be flown in for the series, her concerts were given in the cinema theatre, showing of films being suspended on the day of a recital. She is delighted with the prospects of going back to Juneau next season. A new place with a new welcome for artists—Alaska!

**MARTHA DAUGHN LOCKER**
**discovers two totem poles in Alaska. (Photo by Lu-Ek's Photo Shop.)**

## Academy of Vocal Arts Adds to Faculty

PHILADELPHIA.—The Academy of Vocal Arts of Philadelphia has recently added Walter Taussig and Roland Fiore, New York accompanists, to its coaching staff.

Student recitals have been held at the Academy once a month this season. Plans are now under way for the annual al fresco operatic performance to be given in the early summer.

Professional activities of pupils include: Andrew Gainey, starred as Bob in the American Opera Company's production of The Old Maid and the Thief, will sing the same role at the New York City Center this spring. Mr. Gainey, appears on eight radio shows per week; Feb. 22 he was James Melton's guest for the second time on "Harvest of Stars." His debut Town Hall recital on May 4 is the result of winning "The Big Break" radio competition for Philadelphia. Duane Crossley sings Kezal in The Bartered Bride with the American Opera Co. March 30. Norris Greer, Eugene King and Roy Wilde are also engaged for this performance.

Frank Cappelli will sing Alfio in Cavalleria Rusticana with the Philadelphia LaScala Opera Company in Philadelphia April 1. Mr. Cappelli was heard with that organization in Detroit last fall.

Most of the students at the Academy of Vocal Arts have regular soloist positions in Philadelphia churches in addition to taking part in various oratorio performances. Martha Gordon, Norris Greer, and Roy Wilde are the contralto, tenor and baritone soloists at the First Baptist Church. Margarita Kenny was guest soloist with the same organization for the Verdi Requiem. Werner Harms was chosen in competitive auditions to sing the bass part in Beethoven's Mass in C with the Germantown Choral Society Feb. 10.

## Frijsh at Juilliard

The Extension Division of the Juilliard School of Music is offering this season master classes by Povla Frijsh, soprano, in the interpretation and performance of song literature, including contemporary American and foreign repertoire, style, poetic context, and the projection of mood. Auditions for several scholarships were held on Feb. 6. Robert Hufstader is director of Juilliard's Extension Division.

## Bampton Sings Schoenberg

Rose Bampton, dramatic soprano of the Metropolitan Opera, will be heard in four excerpts from Arnold Schoenberg's Gurre-Lieder, known as the "Songs of Tove," when she appears as guest soloist with the Erie Philharmonic Symphony in Erie, Pa., March 1 and 2, Fritz Mahler conducting. The work as a whole was previously performed in New York.

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# CINCINNATI Symphonic and Recital Triumphs

CINCINNATI.—Thor Johnson and the Cincinnati Symphony Orchestra presented an all-Tchaikowsky program (Jan. 17 and 18), consisting of the Symphonie Pathetique, second Nutcracker Suite, and Violin Concerto, with Mischa Elman as soloist. In response to applause, Mr. Elman played several delightful encores in which he was ably accompanied at the piano by Wolfgang Rose.

Mr. Johnson has signed a contract to conduct the orchestra again in the 1948-49 season, according to Louis F. Schlueter, chairman of the symphony board of trustees.

The concerts of Jan. 23 and 24 opened with the Bach Brandenburg Concerto No. 3 and included the Dohnanyi Suite for Orchestra in F sharp minor and Kodaly's Dances of Galanta. After a brilliant performance of the Mendelssohn G minor Concerto and Liszt Totentanz the soloist, Jesus Maria Sanroma, was recalled many times. As encores he played the Minuet and Gigue from Bach's Partita No. 1 and Schumann's Bird as Prophet.

Cincinnati was disappointed not to be able to hear Jan Peerce at the Concerts of Jan. 30 and 31, as the tenor was unable to fulfill his engagement with the Symphony due to illness. However, Henry Brant was present for the world premiere of his Symphony No. 1 in B flat, given a splendid reading by Mr. Johnson and the orchestra. The program also included Three Symphonic Poems from Ma Vlast by Smetana, the Tchaikowsky fantasy overture Romeo and Juliet and Beethoven's "Leonore" Overture.

Artur Rubinstein delighted audiences on Feb. 7 and 8 with his superb rendition of the Brahms Piano Concerto in B flat major. The enthusaistic applause elicited the Valse Oubliée by Liszt as an encore. The concert opened with the Brahms' Academic Festival Overture and the closing half of the program was composed of Ravel's Tombeau de Couperin and Rapsodie Espagnole, both given their full subtlety by Mr. Johnson.

A fine technique and rich tone characterized the playing of the young violinist, Ruggiero Ricci, soloist at the concerts on Feb. 13 and 14. He won an ovation in the Paganini Concerto in D major and a group of that composer's Caprices, played as encores. Aaron Copland's A Lincoln Portrait was admirably presented, with Peter Grant in the role of narrator. Also on the program were the Haydn "London" Symphony and excerpts from Act III of Wagner's Die Meistersinger.

### Novel Program for "Friends"

At a special concert for the Friends of the Cincinnati Symphony on Feb. 11, Mr. Johnson and the orchestra gave a delightful informal program consisting of Glinka's Overture to Ruslan and Ludmila; the Story of Celeste, a fantasy with narration by Arthur Knecht, composed by George Kleinsinger; a first performance of the radio opera Blennerhasset, with libretto by Philip Roll and Norman Corwin and music by Vittorio Giannini; The Worried Drummer by Schreiner; and a Divertissement by Jacques Ibert. Soloists in the opera were Andrew McKinley, tenor; Isleta Gayle, soprano; John Alexander, tenor; Fred Harper, baritone; Mary Dancey, mezzo; and Charlotte Shockley, contralto.

The second Popular Concert under Andre Kostelanetz on Feb. 4 included works of Mozart, Rimsky-Korsakoff, Lecuona, Grofe, and Gershwin-Bennett. Mr. Kostelanetz's popularity with Cincinnati music-lovers was proved once again by the large, enthusiastic audience that assembled at Music Hall despite foul weather.

### Myra Hess Heads Recitalists

The Artist Series, under the management of J. Herman Thuman, came to a glorious close on Feb. 4 with the first concert that Myra Hess has given in Cincinnati in many years. The program of Mozart, Brahms, Chopin and Schumann was played with the great artistry for which Dame Hess is renowned and she graciously gave several encores to satisfy eager listeners.

The Matinee Musicale presented Yolanda di Maria-Petris, Italian soprano, on Feb. 9, enthusiastically received in her local debut. Otto Seyfert was her able accompanist.

André Marchal, famous French organist, gave a recital at the First United Church on Jan. 19 under the auspices of the Southern Ohio Chapter, American Guild of Organists.

The Cincinnati Jewish Center Symphony Orchestra featured Militza Kosanchich as soloist in the 30th concert since its foundation, directed by Nicholas Gabor (Feb. 1).

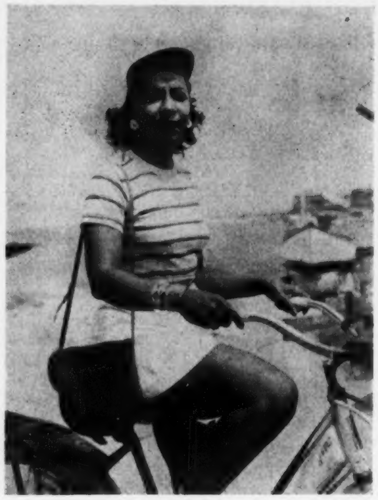
Delegates from Cincinnati to the annual meeting of the Ohio Music Teachers Association in Columbus on Jan. 30 were Goldie Taylor, State President, and Ruth Beyer, State Chairman for original compositions.

### College and Conservatory Events

The Cincinnati College of Music is planning a gala Benefit Concert on March 23 and a Symposium for young composers on April 2, 3 and 4. The symposium will be the first of its kind in the Middle West and will include forums, discussions, and performances of works written by the students taking part in the symposium. Among the schools represented will be the Conservatory of Music of Baldwin-Wallace College, Berea, Ohio; the School of Fine Arts of Miami University; the School of Music of the University of Louisville; the Department of Music of the University of Kentucky, Lexington; the School of Music of Indiana University; the Cincinnati Conservatory of Music and the Cincinnati College of Music.

The College of Music Symphony Orchestra, under Walter Heermann, gave a fine concert at the Odeon on Feb. 3. The soloists were Virginia Sippel, violinist, in the Bruch Concerto in D minor, and Peter Paul Loyanich in the Tchaikovsky Concerto No. 1 for piano and orchestra. A chorus of 16 mixed voices trained by Roland Johnson was featured in Vaughn Williams' Serenade to Music.

The appointment of Mrs. John A. Hoffmann as acting director of the Cincinnati Conservatory, recently announced by the Board of Directors, brings to its helm a figure active in Conservatory affairs for many years. Her deep interest in the success of the school makes her selection one to be applauded.



**MURIEL RAHN,**
**soprano, in Nassau on a winter vacation after a southern concert tour.**

The Schubert Festival held at the Conservatory of Music and dedicated to the memory of Howard Wentworth Hess, the late director of that institution, included on Jan. 18, an evening of chamber music; and Jan. 19, an evening of songs, in which the following students took part: Bige Hammons, Jane Phelps, Patricia Aussiker, Kathryn Debnar, Mary Margaret Stoops, Richard Wright, Genevieve White, Mary Fleming, and Kruesi Westbrook; also a choral and orchestral concert under the direction of Dr. C. Hugo Grimm, with Jane Phelps, mezzo, as soloist; and an orchestral concert at which Mary Ann Yoder, cellist, assisted.

Members of Phi Mu Epsilon gave a recital in memory of Etelka Evans in the drawing room of the Conservatory on Feb. 1. Miss Evans was affiliated with the Conservatory for 25 years as instructor in violin and the history of music.

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## National Music Week, May 2 to 9, To Foster American Expression

The 25th annual observance of National Music Week is scheduled for May 2-9. A letter of suggestions for local chairmen and workers is available from the National and Inter-American Music Week Committee, C. M. Tremaine, secretary, 315 Fourth Ave., New York 10, N. Y. The keynote for 1948 is Foster American Music.

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# N. Y. Concerts

(*Continued from page* 17)

comprising works of Handel, Bach, Mozart, Hindemith, Bloch, Scott-Kreisler, Shostakovich-Maganini and Suk. While some of his interpretations lacked somewhat in color, his knowledge of the mechanics of his instrument were ably demonstrated. His technical ability was best shown in the Bach Sonata in G minor, for violin alone, which was well played. Leopold Mittman's accompaniments were unusually praiseworthy. V. S. L.

### New Friends of Music Present Guilet String Quartet

The New Friends of Music presented the Guilet Quartet in their 216th concert on Feb. 8. The program included the Fourth Quartet, Op. 32, of Hindemith, played with breadth of scope and understanding, and received with interest and enthusiasm. The group is to be commended for precision and sensitivity. The program continued with Beethoven's String Quintet in C major (Op. 29). Here Milton Katims, viola, joined the quartet. The Adagio movement was played with genuine feeling and a fluid smoothness. The program concluded with an excellent performance of the Quartet in E flat major (Op. 74) of Beethoven. C. B.

### "Negro in Arts" Concert

An "open hearing concert" was given on Feb. 8 under auspices of the Committee for the Negro in the Arts, with two soloists appearing to testify to the worth of the society's aims. Theodore Hines, bass-baritone, with Stuart Ross at the piano, sang with a beautifully produced voice and much expressiveness, although not quite temperamentally fitted to the standard pattern of all of his selections, as in his Don Giovanni and Magic Flute arias. Gladys Childress, a pianist of no small ability, did modern works with more gusto than she apparently felt when playing Bach, Mozart and Beethoven. T. P.

### Leonard Pennario Impresses

Leonard Pennario, youthful pianist, was heard in recital, Feb. 9. The program listed works by Haydn, Brahms, Chopin, Debussy, Bartok and others. Mr. Pennario played energetically, with excellent accuracy as well as good tonal quality. He possesses a deep understanding despite his youth, and gives promise of attaining a rank in the pianistic field. His Haydn showed a completely different style as contrasted to his Brahms. The most obvious present shortcoming may be summed up as lack of warmth, for which deftness and vigorousness cannot always substitute. A large audience enjoyed the program and manifested its pleasure. L. J. G.

### Anne Russell "Spoofs" Musicians

Anne Russell, billed as "Canada's leading comedienne," gave a program of satirical musical burlesques and travesties on Feb. 10. Her concert was refreshingly original, highly entertaining in lampooning both artists and composers, and the essence of sound theatre. Loosely speaking, Miss Russell might be classed as a diseuse, but she is more than that. A brilliant artist, she has the shrewd, pixyish wit of a Beatrice Lillie and in more serious moments reminds one nostalgically of Yvette Guilbert. The program comprised mythical operas, two versions of Cole Porter's Night and Day, one arranged ostensibly by Schubert, dubbed Nacht und Tag, the other by Handel titled, O Night! O Day! Included was a group of pseudo-folksongs, and imitations of several current piano styles. Miss Russell has developed unique art, which was received enthusiastically by a large audience. Wayne Kirkland performed the excellent accompaniments for many of the numbers. W. A. T.

### Landowska Opens Bach Series

An evening of masterly music-making was provided by the first of the series of harpsichord recitals, Feb. 11, played by Wanda Landowska and offering eight Preludes and Fugues from Book I of Bach's Well-Tempered Clavier. The finely wrought, contrapuntal fabric was beautifully unreeled under the flexible fingers of the artist, who brought superb technical skill into unity with a sort of joyous spontaneity. The ancient music was alive, vibrant and expressive. Rhythmic variety heightened the interest and in numbers 1, 6 and 8, the player repeated the prelude making a complete three-part design that was extremely effective. M. C.

### Harms Chorus Sings Bach Passion

The John Harms Chorus, assisted by the Buckley School Glee Club and the boy choir of St. Paul's Church, Englewood, N. J., presented the Bach St. Matthew Passion on Feb. 12. Although somewhat hampered by the fact that orchestral accompaniment was lacking, the performance was marked by its general adherence to traditional lines and the generation of reverent feeling throughout. Lack of complete coordination between voices and instruments at times prevented the ultimate of success in the evening's presentation of this monumental work, but the chorus evidenced careful and serious training in preparation for this event.

John Harms conducted, with musical intelligence and skill, and Alexander Schreiner proved exceptionally capable at the somewhat poorly placed auditorium organ. Eugenie Dangel, violinist, and Lois Wann, oboist, assisted in a commendable manner. The soloists were Iona Harms, soprano, who sang with smoothness and manifest understanding of the music; Pauline Pierce, a well-routined and pleasing contralto; John Priebe, tenor, who delivered his role in an earnest fashion; Martial Singher, baritone, whose beauty of voice contributed much to the evening's pleasure; and Donald Wheatcraft, bass, who exhibited a well-resonated voice of fine quality. L. C.

### Rosa Bok Returns to Concert Stage

Rosa Bok, former Metropolitan Opera soprano, gave her first concert in about six years on Feb. 13. A serious accident during an opera performance was the cause of the singer's temporary retirement.

At its best, her voice is pleasing in quality and is capable of a wide range of pyrotechnics, as was shown in Handel's aria from Il Penieroso, sung with a flute obbligato by John Wummer. Many of her interpretations were unconvincing and the vocal production at times rather uneven. Works by Grétry, Paisiello, Handel, Schubert, Wolf, Mozart, Debussy, Granados, Turina and others were performed, with Arpad Sandor assisting at the piano. R. K.

### Frederick Polnauer Introduced

Frederick Polnauer, violinist, made his New York recital debut, Feb. 14, in a program that ran the gamut of varied repertory. Beginning with the A major Sonata of Jean Maria Leclair, arranged by the performer, and the Mozart G major Concerto, he continued with Beethoven's Sonata in C minor. In these, he displayed an understanding of classic style, commendable tone and good taste. In the concluding group of Paganini, Debussy, Shostakovich-Grunes, Prokofieff-Grunes and Smetana, the violinist seemed most at ease in the melodious, impressionistic numbers, and was less secure technically in some of the ultra-modern school. Mr. Polnauer was accompanied by Werner Singer. M. C.

### Zimbalist's Fourth

The program of Efrem Zimbalist's fourth recital in his series devoted to the history of violin literature represented composers of the 19th century on Feb. 14, with five well-contrasted works: Brahms' G major Sonata, Bruch's Scotch Fantasy, Reger's Sonata for violin alone, Wieniawski's Theme and Variations, and Saint-Saens' Havanaise. The list closed with Sarasate's Introduction and Caprice-Jota. Assisted by Vladimir Sokoloff, Mr. Zimbalist proved himself again the master-musician, sensitive interpreter and the superb virtuoso, qualifications which have put him in the first line of contemporary violinists. One must thank the artist for his undertaking, which in authoritative performances rolls up the panorama of violinistic literature in interpretations of rare excellence. H. W. L.

### Lehmann in Schubert Program

Lotte Lehmann on Feb. 15 appeared before a capacity audience, with considerable overflow on the stage, in a program entirely of Schubert lieder, sung with all of the finish of performance and insight of interpretation that this great soprano commands. Litanei, Lachen und Weinen, and Schwanengesang were among the most impressive of her offerings; Echo and Der Musensohn were the embodiment of wit and light-heartedness. But whether grave or gay, she was invariably enchanting. Paul Ulanowsky, at the piano, justly shared in the tremendous applause. T. P.

(*Continued on page* 27)

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***New York Herald-Tribune:***

"Rey de la Torre played his guitar for the second time this season at Town Hall. The young Cuban musician's program included a considerable proportion of works originally written for the guitar and the lute; the earliest of these was a lute fantasia by John Dowland, Robert de Visee was represented by six pieces . . . a Grande Sonate by the Spanish guitarist and composer, Fernando Sor (1778-1839.) . . . Mr. de la Torre played these works and three Bach pieces, with interpretive sensitivity and admirable technical skill; there was subtle shading in regard to dynamics and instrumental color."

***Irving Kolodin,***
***The New York Sun:***

". . . the youthful, black-haired de la Torre differs from most of the limited number of superior guitar players now active by being Cuban rather than Iberian. The difference made no distinction in his playing of Bach, and Dowland, de Visee and Sor, which was full of delicacy and balance, sensitivity and point. Even in such a work as the familiar Bach Bouree (in B minor) de la Torre remembered that he was playing dance music, not discoursing a profound passion. It was a charming filigree of intelligent sound rather than the strained, slightly tortured thing most pianists and violinists make of it in available arrangements. . . . An idiosyncrasy of the guitar is that it must be listened to, not merely heard. De la Torre made the effort worth while by respecting not only its characters but also the sensibilities of any discriminating music lovers who might happen to be present."

***Robert Bagar,***
***New York World-Telegram:***

"Rey de la Torre showed himself to be a guitar virtuoso in virtually all departments of concert performance . . . he can and does deliver miracles of precision and sensitive phrasing, and his interpretations may be highly praised for their keen penetration and finish . . . remarkably complete readings, each beautifully balanced from start to finish, and the wide range of colors employed in a restricted frame, put him in a class with the top of the flight or surely not far from it . . . delicacy of sound, as well as of thought, freshness, and pulsation, graced everything that he performed."

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# CHICAGO De Carvalho On the Podium

By **DOSHA DOWDY**

CHICAGO.—The Chicago Symphony Orchestra, returning Feb. 9 from its most extensive (and highly successful) tour, found a virile, young conductor, Eleazar de Carvalho eagerly awaiting rehearsal for the first of five concerts to be played under his direction (three subscriptions, a broadcast, and the bi-monthly program in Milwaukee, with Piatigorsky as the distinguished soloist in the Schumann concerto.)

Mr. de Carvalho, whose two major appearances in North America have been with the Boston and Chicago Symphonies, was on this occasion able to present successfully first performances—two for Chicago and three U. S. premieres. Remarkable too is the young Brazilian's conductorial talent. With neither score nor baton, and with an authority and approach noticeably akin to that of his luminary, Dr. Koussevitzky, his high musicianship was immediately in evidence. His musical interpretations, though one may at times disagree with them, were always convincing.

It stood to reason that with four rehearsals for five concerts which included in addition to the five new works (all South American), two symphonies (Tchaikovsky's "Pathetic" and Dvorak's "New World"); Bach's Concerto for String Orchestra No. 9 in G Major; Rimsky-Korsakoff's "Russian Easter" Overture and a Prokofieff Concerto for Piano, with the brilliant young Jacob Lateiner as soloist, some performances would suffer for lack of sufficient rehearsal. This was most noticeable in the opening Bach work, in which complete coordination was sometimes lacking, with the result that the performance was a rather ragged one. Although the South American scores were new to the orchestra, some of them—particularly Siqueira's Suite, Nordestina—were brilliantly and charmingly played. Dvorak's Symphony was given an admirable and interesting reading despite the brittleness of the first movement and an over-slow Andante.

Mr. de Carvalho's enthusiastic audiences proclaimed his debut as guest conductor of the Chicago Symphony Orchestra a decidedly successful one, and have expressed hope of his return to conduct during the Ravinia Festival.

### Casadesus in Piano Appearance

One of the most notable occasions of the season was the recital appearance of Robert Casadesus on the Allied Arts Series (Orchestra Hall, Feb. 8). Mr. Casadesus left his audience with the feeling that they had heard the very finest of Schumann (Fantasie, Op. 17), Rameau, Ravel (Gaspard de la Nuit) and Debussy (Masques, La Soirée dans Grenade, L'Isle Joyeuse).

### William Kapell's Recital

William Kapell maintained throughout his Orchestra Hall recital of Feb. 14, the artistry we have come to expect of him. A strikingly conceived performance of the Bach-Liszt Fantasy and Fugue in G minor opened the program, followed by Copland's Sonata (1941), a work of intriguing chordal combinations, but lean musically; an imaginative interpretation of Octavio Pinto's Memories of Childhood, and an unhackneyed Chopin group (except for the B Minor Scherzo superbly played). With a more generally attractive program, Mr. Kapell's recital could have been an altogether thrilling one.

### Shirley Effenbach at Kimball Hall

Shirley Effenbach, Chicago pianist and winner of the 1947 Chopin contest, drew a large audience to her Kimball Hall recital, Feb. 5. A finely gifted pianist and a cultivated musician, she showed herself entirely equal to an ambitious program, musically and technically. Impressive performances of two Chorale-Preludes by Bach-Busoni were followed by a thorough-going exposition of Beethoven's E Major Sonata, Op. 109; Schumann's Symphonic Studies, played with admirable tonal coloring and well controlled dynamics. A Chopin group, Rachmaninoff numbers, and Prokofieff's Third Sonata found the pianist at her best.

### Thaddeus Kozuch's Recital

Thaddeus Kozuch, Chicago pianist and composer, played his fourth Chicago recital in Kimball Hall, Feb. 10. His usual large audience assembled to hear Haydn's B minor Sonata, Beethoven's Variations in C Minor, a provocatively interesting Sonata by Chicagoan Russel Wood (dedicated to Mr. Kozuch) and pieces by Mossolow, Ravel-Ericourt, Prokofieff, Debussy, Chopin and Liszt, with a generous number of encores. Mr. Kozuch is a big pianist, with amazing technical facility and the musical comprehension of a veteran. A strong and attractive personality, he plays with ease and assurance, which enable him to impart to his audience his musical convictions.

**LAURA HOWARDSON,**
**pupil of Harriet Case, who appeared as Marguerite in the American Opera Company's presentation of Faust at the Eighth St. Theatre, Chicago, on Feb. 8.**

### Business Men's Orchestra in Concert

The Chicago Business Men's Orchestra gave its second concert under its expert conductor, George Dasch, in Orchestra Hall, Feb. 16, with Louis Kaufman as soloist. Spontaneity and excellent precision marked Mendelssohn's Ruy Blas Overture. Schubert's Symphony No. 7 (C Major) was an ambitious undertaking for non-professional players, and though the performance had commendable features, it was somewhat labored. Mr. Kaufman gave to the performance of Saint-Saens' Concerto No. 3 the poignant beauty and brilliance with which the work is imbued, and responded to hearty applause with two unaccompanied Bach encores.

### Illinois Federation of Music Clubs to Stage Festival-Pageant

By proclamation of Governor Dwight H. Green, the week of April 24 to 30 has been set aside as "Illinois Music Week" in honor of the Illinois Federation in Chicago's Medinah Temple on April 24, according to Mrs. Alma K. Anderson, state president. This opening highlight of the Federation's 32nd annual convention will present a cast of 1,000, including leading choral and other musical groups of the state and will portray the role played by music in the history of Illinois from pre-pioneer days to the present. Among group invited to participate are the Swedish Choral Society, Marshall Field Chorus, Carnegie Illinois Steel Chorus, Echo Chorus, J. Wesley Jones Chorus and the Morgan Park Glee Men. Directing the festival will be Harry S. Walsh, Chicago producer and choral conductor, who directed the radio show, "The Northerners."

### Univ. of Chicago Presents Pro Arte Quartet

The University of Chicago's excellent chamber music series at Kimball Hall on alternate Wednesday nights on Feb. 11 considered "Fugue in Chamber Music," enlisting the services of the distinguished Pro Arte Quartet of the University of Wisconsin to "document" Scott Goldthwaite's comprehensive lecture. With Haydn's Quartet Op. 20, No. 5, the Grand Fugue of Beethoven, and Verdi's E minor Quartet. Throughout, the playing of these numbers added greatly to the interest of the program. J. M.

### Roosevelt College Events

Features in the development of the Roosevelt College School of Music during the past year include the increased number of courses offered, and a growth in the faculty, strengthened by four new full-time and three part-time appointments — those of Dr. Charles Jirak, Czechoslovakian composer of the University of Prague, Dr. Hans Tischler of the Vienna State Academy of Music, and Voldemar Dobrovolsky, former Professor of Riga, Latvia, adding an international flavor. There was also the addition of musical instruments; and a rich program of concerts broadened by visiting artists whose contributions ranged from Africa, Germany, South America, and Creole folk music, to a session on modern dance music led by Ted Weems. The opera workshop directed by John Dagget Howell was very active during the past year, and a presentation of Mozart's Marriage of Figaro is planned for the near future. Activities of the Music School will be even more extensive when the remodelling of the Masonic Hall is completed and the school will have its own large recital auditorium.

### Ripon College Choir to Give Chicago Concert

The Ripon College Choir, Ripon, Wis., under the direction of William J. Peterman, will be heard in concert at Kimball Hall March 8, following an appearance at the Pabst Theater, Milwaukee, on the previous evening. The 80-voice organization includes in its repertoire all phases of choral music from the complete Bach motet, Jesu, Priceless Treasure, through arrangements of hymn tunes and secular selections from Schumann and Hindemith.

### Gwen Anderson in Evanston Recital

Gwen Anderson, soprano, pupil of Edouard Albion, was presented in recital at the Evanston Women's Club on Feb. 28. Her program included arias by

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Handel, Verdi, Puccini, and Charpentier; songs by Arne, Mendelssohn, Wolf, Brahms, and Wagner; and those by American composers Hageman, Campbell-Tipton, and Bridges. Mary Ballon was at the piano for the singer and assisted with a piano group by Chopin and Delibes-Dohnanyi.

### Kozakevich in the East

The concert and opera appearances of Stefan Kozakevich had an auspicious beginning for 1948. On Jan. 9 and 11 he was heard with the Russian Stars of Opera programs in Lakewood, N. J., and Springfield, Mass., and on Jan. 18 he appeared as Germont in a concert performance of La Traviata at the University Club of New York City. Mr. Kozakevich on Jan. 25 was heard in a half-hour program over Station WNBC, and Jan. 30 he was guest artist on a program given as a benefit for the orphans of Stalingrad, at the Club Aldine of New York.

### Hadley Abernathy at Kimball Hall

Hadley Abernathy, Evanston pianist, who has concertized extensively, will be heard in a Kimball Hall recital on Monday evening, March 15. His program lists works by Brahms, Mendelssohn, Schubert, Schumann, Chopin, Poulenc, Liszt, Debussy and Rubinstein.

### Finney Pupil Is Soloist

Harry K. Meech, pupil of Knute Finney, appeared recently as violin soloist at a Commonwealth Edison Company Customer Department party in a group of pieces by Sarasate, Monti and Rubinoff. Mr. Meech, who has studied under the influence of both Russian and Hungarian schools, is one of a number of pupils from the Finney studios who is fulfilling many engagements.

### Novaes Appears

An enthusiastic audience heard Guiomar Novaes play a recital in Orchestra Hall on Feb. 3. Both the Bach-Siloti Organ Prelude in G Minor and the same master's Chromatic Fantasie and Fugue revealed excellent sustaining of line and tempo with no sacrifice of musical sensibility. Two Chopin Mazurkas and Scherzo in C Sharp minor had rhythmic subtlety, variety of tone color, and singing melodic lines. Perhaps the most effective playing was done in the Mozart Sonata in A Major, in which sheer musical beauty was never interrupted by obvious technical virtuosity. The program was concluded with the Schumann Carnaval. G. B.

### Melton at Orchestra Hall

Certain numbers offered by James Melton in his Orchestra Hall recital on Feb. 5 had small place on a serious concert program, but these works delighted a large audience, captivated by his winning personality. The tenor's best singing was accomplished in operatic arias. His Mozart lacked finesse and his rendition of Grieg and Fauré songs was marred by monotony of approach. Carroll Hollister, besides accompanying, played a solo group vigorously.

W. M. S.

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### Lehmann's Concert

Lotte Lehmann appeared in the first of a series of recitals at Orchestra Hall on Feb. 6, and again impressed with the exquisite delicacy and understanding of her interpretations. An all-Schubert program culminated in an Erlkönig so magnificently sung as to evoke shouts of approval. The accompaniments of Paul Ulanowsky were masterful.

W. M. S.

### Lola Fletcher Presents Operatic List

An extensive program of operatic excerpts was given by pupils of Lola Fletcher at the Cordon Music Room on Feb. 8. Although space prohibits comment on each individual achievement, one may mention as outstanding the contraltos Carol Smith and Audrey Paul, who displayed lovely voices and an instinct for the theatre. It was obvious that all the youthful artists had benefitted by Miss Fletcher's own operatic experience and her excellent pedagogical methods. Some of them, however, would profit by further linguistic study. Marion Johnson served as accompanist.

W. M. S.

## *En Passant . . .*

Allen Spencer, veteran piano teacher, dean of the American Conservatory, and probably Chicago's most faithful reader of the Musical Courier (a subscriber, except for a few months, since 1880), says he still enjoys quoting James Huneker, and with a chuckle and a glint in his eye told of that critic's comment that Mme. Sofia Scalchi (noted contralto of the eighties) "had more varied qualities of tone than a steam radiator. . ."

Among recent visitors to this office was Eleazar de Carvalho, the handsome (and single) young Brazilian guest conductor of the Chicago Symphony, who though he came as a stranger, revealed that "about 40 girls came backstage after my concerts," adding wistfully, "but I don't know who they are—nor where they are . . . !"

Another caller was Mrs. Agnes Weil, niece of Jacques Blumenthal (he was pianist to the court of Queen Victoria for nearly 40 years and teacher of her children and grandchildren). . . .

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Louis Kaufman, here with his wife Annette, reports four "breakdowns" en route to Downey Veterans Hospital where they gave a concert previous to his Chicago appearance. The train left the track at Springfield; while stranded on the roadside in a blizzard after a bus breakdown, they were picked up by passers by, who in the midst of hearing of their passengers' plight, discovered they were out of gas! They then transferred to an army Ford station wagon; on the last lap, the engine stalled. Finally rescued, they were delivered only 40 minutes late and in the mental ward of the veteran's hospital (suitably for the time being, they thought). . . .

Seen strolling "on the Boulevard" with a secretive air and a quizzical smile was Charles Gilbert of Blossom Time fame (over 1,000 performances). We wonder what he has "up his sleeve. . . ."

## Rochester Bach Society Heard In Fifth Concert

ROCHESTER, MINN.—The Rochester Bach Society, Orvis Ross, conductor, was heard in a concert on Feb. 1 at the First Methodist Church. Two of Bach's church cantatas were sung, No. 18, For as the Rain and Snow from Heaven Fell, and No 6, Bide With Us. Lois Brandt, contralto, of the high school music department sang an aria from the St. John Passion; the Concerto for Two Pianos was played with orchestral accompaniment; and Frances Ramme played Bach organ music. The group comprises a chorus of 65 and an orchestra of 25. This is the first concert to be offered to the public without charge since the society was organized last year.

## Omaha Music Season Includes Orchestral Novelties

OMAHA, NEBR.—Not since before the war has Omaha had so much music of such high standard, with such wide variety, as has been crowded into recent weeks.

The Omaha Symphony Orchestra has presented two of its series of four double concerts. At the opening pair late in January, Richard E. Duncan, conductor, introduced the orchestra, considerably enlarged and greatly enriched in tonal balance. Nan Merriman, mezzo-soprano, the guest soloist and a featured modern orchestral number, the Pageant of P. T. Barnum, by Douglas Moore, were highlights of a well planned program. Large audiences gave spontaneous tribute to Miss Merriman, Mr. Duncan, and the orchestra.

At the second pair of concerts, Feb. 9 and 10, the guest artists were the duo-pianists, Arthur Whittemore and Jack Lowe, who played with the orchestra the Concerto Pathetique by Liszt-Pattison, and the Concerto in D minor by Poulenc. The audience gave this ensemble a rousing ovation, and after the thrilling Poulenc number, literally stopped the show to cheer the artists and conductor, who bowed repeatedly.

Among recitalists, the Tuesday Musical Club presented William Primrose, violist. His great art and the sympathetic cooperation of David Stimer at the piano, made this a memorable evening for a large audience.

The Morning Musical brought Sigurd Rascher, who proved to its large membership that the saxophone, intelligently used, is a worthy recital instrument. David Tudor accompanied.

Other recitalists were William Kapell in a piano recital for the benefit of Brownell Hall, and the eminent Jose Iturbi, heard at the City Auditorium.

The Monday Musicale gave the second of its interesting Chamber Music Series. Local artists presented were Myron Cohen, violin; Max Gilbert, viola; Rosemary Howell, cello; Frank Serpan, oboe; and Gladys May, pianist.

**RUTH WAYCOTT,** for 26 years an actress, director and author-producer, has a plan for building the names of new artists. One of those making his American debut in a musicale under her auspices is Rodne Renier, who has appeared in Europe. Robert Atherton, baritone from Ontario, is co-starring in the Waycott Productions' musical comedy, The Perfect Man. After its American tour, Miss Waycott hopes to take the company to Toronto. Aspiring artists in Miss Waycott's following are from the United States, Canada, Cuba, Africa and the Philippines. She comes of a family distinguished in education and the theater. One of her cousins is Marjorie Chadwick, writer and actress, affiliated with the Canadian Broadcasting Corporation, and, on the screen, with J. Arthur Rank. (Photo, Feldsharck Studio.)

The World-Herald Good Fellows Charities, Inc., sponsored the San Carlo Grand Opera in a two-night visit, presenting Aida and Rigoletto. H. M. R.

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## LOS ANGELES Orchestra In Debut

**By RICHARD DRAKE SAUNDERS**

**Musical Courier Bureau**
**Hollywood, Calif.**

First local hearing of Burrill Phillips' Tom Paine Overture opened the Philharmonic Orchestra concert of Feb. 5 in the Philharmonic Auditorium, and its brisk pace and cheerful manner proved it a most engaging curtain raiser under Alfred Wallenstein's able baton. Wallenstein gave a lovely exposition of Schumann's Second Symphony, bringing out its romantic aspects without sentimentality, and balancing the instrumental choirs to make the orchestration sound better than it actually is. Effectively done, too, were Britten's clever but overlong Variations on a Theme of Frank Bridge, and Ravel's Alborada del Gracioso provided a fine climax.

Paul Creston's Fantasy for Trombone and Orchestra, which had its premiere Feb. 12, was commissioned especially by Wallenstein for Robert Marsteller, first trombonist of the orchestra. Marsteller played with luscious tone and a polished technique that ironed out all difficulties. Post-Gershwin in general effect, the work has a pleasing lilt.

Sharing solo honors was Pianist Claudio Arrau, who offered a sterling presentation of the Beethoven Fifth Concerto. Wallenstein gave a glowing account of Strauss' Don Juan tone poem, after opening with Mozart's somnolent Eine kleine nachtmusik.

### New Orchestra Bows

A new orchestra under the direction of Fausto Magnani made its bow at the Wilshire Ebell Theater, Feb. 8, as the first of an announced series of concerts. The personnel was made up of leading studio players, most of them ex-members of the Philharmonic and other major orchestras, able to give conductor Magnani exactly what he demanded in the way of nuance, shading and expression, and the result showed careful rehearsals.

Magnani conducted fervently, eliciting a rather operatic eloquence throughout, and if some of the effects were unconventional they were made with obvious sincerity and often telling emphasis. Haydn's D-major Symphony, No. 104, was delivered flexibly and with appealing string tone, Debussy's La Mer was consistently restless in its exposition, Tchaikovsky's Sixth (Pathetique) Symphony was done with broad emotion, and Respighi's Pines of Rome provided a stirring climax, with added brasses to supply a powerful conclusion.

### Recitals by Elman, Martini, Anderson

Mischa Elman's fabulous tone quality was in good working order for his Philharmonic Auditorium concert, Feb. 11, and as usual, he offered a selection of tried and true items whose sole venture into the present century was the Debussy Sonata. This, as well as a D-minor Sonata of Brahms, had competent collaboration from Wolfgang Rose at the piano. Spohr's Eighth Concerto, a Bach-Nachez Partita, and Saint-Säens and Paganini selections completed the list.

Nino Martini's lyric charm delighted his Philharmonic Auditorium auditors, Feb. 3, as he presented a list of standard favorites from Donaudy, Handel, Bemberg and Paladilhe, to Cilea's Lamento di Federico, Spanish songs and English ballads. Theodor Haig accompanied, and contributed Albeniz and Chopin soli.

Marian Anderson's admirable style and enunciation made amends for some vocal wobbliness at her Philharmonic Auditorium concert of Feb. 9. Handel, Frescobaldi and Legrenzi songs prefaced a charmingly delivered Schubert group culminating in Der Erlköng. Aria was Pleurez mes yeux from Massenet's Le Cid, with English songs by Randall Thompson, Paul Nordoff and William Schuman, a Warlock arrangement, and the usual Negro spirituals to end it all. Franz Rupp underlined the event with impeccable piano accompaniments.

### Platoff Cossacks Appear

It would be news if either of the Cossack Choruses diverged from their stereotyped program, in Russian, of a devotional group and two secular groups, sparkled with Cossack dances. In this respect the General Platoff Don Cossack Chorus, directed by Nicholas Kostrukoff, made no news beyond their umpteenth appearance in the Philharmonic Auditorium, Feb. 10.

### Fourth "New Venture in Music"

Somehow Schumann music assumes a particularly genial aspect under youthful fingers at the keyboard. Marianne Lewis, playing the fourth recital of Ethel Leginska's New Venture In Music series at the Assistance League Auditorium, Feb. 8, proved equally her command of the instrument and her comprehension of Schumann's romantic imagery. She proved herself a notably promising young artist in her delivery of the Sonata, Op. 14, and Carnaval, and her admirable training was well displayed in the Intermezzi, Waldszenen and Album for the Young.

### Ballet Theatre's Series

The Ballet Theatre opened its engagement in the Philharmonic Auditorium, Feb. 16, once again demonstrating an efficient, well-trained company supporting a group of admirable principals. Igor Yousekevitch and Nora Kaye won prolonged and vociferous plaudits for their fine Pas de Deux from The Black Swan. Miss Kaye, Hugh Laing, Mary Burr and Antony Tudor delightfully interpreted the subtlety of the latter's Jardin aux Lilas, with Andor Toth giving the impassioned violin solo of Chausson's Poèm.

### New Bill at Hollywood Gardens

Headlining Frank H. Bruni's sparkling new show at the Florentine Gardens was Gertrude Niesen, who delivered her inimitable production numbers with a flair and eclat that brought down the house. Johnny Conrad's lithe dancing and Jackie Green's clever impersonations were excellent, while Bruni's productions ingeniously tied the "new look" to the Stanley Steamer and Gibson Girl era. Nils Thor Granlund officiated suavely as master of ceremonies.

### Hollywood Jottings

Compositions by Mary Carr Moore, dean of American women composers, were presented at Chapman College Auditorium, Feb. 19, by the Mary Carr Moore Manuscript Club. They included excerpts from her oratorio Saul, a festival chorus, There Is a Dream, songs by Soprano Ida Gunnell, and piano pieces interpreted by Arthur Carr.

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Composition students of Ernest Kanitz presented a varied program on Feb. 25 in Bowne Hall. The items ranged from String Quartets by Conrad Wedberg and William Lavender to a Theme and Variations for Oboe and Piano by Eugene Feher, Madrigals by George Hyde, and piano works by Hugh Mullins and Stanley Nussbaum.

## SAN FRANCISCO Stravinsky on The Platform

**By MRS. FRANCIS H. REDEWILL**

San Francisco.—Igor Stravinsky, guest composer-conductor, and the San Francisco Symphony sold out the Opera House on Feb. 12, 13, 14. He conducted his new Concerto in D for String Orchestra; Four Norwegian Moods; Apollo, leader of the Muses, and Circus Polka all marked by abstract appeal, plentiful use of exciting rhythms and humor. As a conductor of his own works Stravinsky is ideal.

The Young People's Concerts of the Symphony, Rudolph Ganz conducting, continue in increasing interest with young artists scheduled for solo appearances. The program of Jan. 24 featured Fay Abrahams, pianist; that of Jan. 31 Betty Ray Stanley, violinist; and Feb. 7, Roy Bogas, pianist.

The regular Symphony Series, under Pierre Monteux, introduced some fascinating program material in recent concerts: the William Schuman Symphony No. 3; Pohjola's Daughter (Sibelius); Concerto for Three Violins (Vivaldi), played by the orchestral members Naoum Blinder, William Wolski and Frank Houser; and the Symphony No. 2 of Borodin. Soloists on two occasions were Nikita Magaloff, pianist, in a masterly performance of the Beethoven Emperor Concerto, and Carol Brice, contralto, in arias of Beethoven, Gluck and Mozart.

Jussi Bjoerling, tenor, with Frederick Schauwecker at the piano, was heard in song recital at the Opera House, Feb. 3. Most enjoyable were his Schubert Lieder and a group of Swedish songs. Other Opera Association concerts (Paul Posz, manager), were given by Jennie Tourel, mezzo-soprano, in a highly musicianly recital of French, German and Russian songs; and Carroll Glenn, violinist, and Eugene List, pianist, in an enjoyable joint recital.

Miklos Gafni, tenor, and Sylvia Zaremba, 16-year-old pianist, were presented by Larry Allen, Inc., who also sponsored Veloz and Yolanda, dancers.

The Music Lovers Society in another program of seldom-heard music at the Marines Theatre, offered a most stimulating performance of the Toch Piano Quintet, played by Margaret Tilly, pianist, Frances Weiner, violin, Lucien Mitchell, viola, Ferdinand Claudio, violin and Herman Reinberg, cello. The Quintet for Clarinet and Strings of Mozart, with Rudolph Schmitt assisting, closed the program.

Other programs at the Marines Theatre were Alice Redewill Miller's piano recital of Scarlatti, Mozart, Bach, Beethoven and Schumann numbers which were given with technical facility and artistic interpretation. And a Pan American Group of aritsts in a Tipica Revue: Celso de Soyas, pianist, the Janitzio Trio, and Tavo and Esperanca, dancers.

Ballet once more came to the fore, in quick succession the Civic Ballet and the Ballet Theatre claiming enthusiastic audiences.

### Bath, Historic English Spa, Plans Music Festival

London.—Leading musical attractions will appear in the inaugural Bath Assembly to be held at the celebrated spa, April 21 to May 1, according to the British Travel Association. The new venture, arranged by the Glyndebourne Society, is expected to become an annual event. The first Bath Assembly will present the London Philharmonic conducted by Lionel Tertis and Victor de Sabata, with Gioconda de Vito making her first appearance in Britain as solo violinist; the Boyd Neel Orchestra under Boyd Neel with Leon Goossens, oboist, and the BBC Orchestra under Sir Adrian Boult. Bach's St. Matthew Passion will be performed by the Bath Bach Choir and soloists accompanied by the Boyd Neel Orchestra, and there will be six performances of Mozart's Il Seraglio by the Assembly Opera, conducted by Berthold Goldschmidt and produced by Basil Ashmore.

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# BOSTON More Premieres

By JULES WOLFFERS

BOSTON.—That portion of this city's musical public which came to Symphony Hall for the 15th pair of Boston Symphony Friday-Saturday concerts was shaken out of the customary Hub aplomb into a near-frenzy of enthusiasm by the revival of the Mahler Symphony No. 2 ("Resurrection"), brought to magnificent life by Leonard Bernstein. There were few Mahlerites present as Bernstein mounted the podium. There are many Mahlerians in Boston today.

One should not forget the performers who responded so perfectly to music and conductor. The orchestra was superb, the Harvard Glee Club and Radcliffe Choral Society, trained by G. Wallace Woodworth, sang with nobility and distinction, soloists Ellabelle Davis, soprano, and Suzanne Sten, contralto, fully projected their parts. All deserved and shared the ovation which followed the last notes and which caused Bernstein, finally, to blow kisses of appreciation to the audience!

To make everything perfect, the opener, Mozart's Symphony in G minor, No. 25, also unheard here for many years, received deft and authentic treatment, through which the music was allowed to go its own artistic way.

This was the final concert of Bernstein's three-week stay as guest conductor.

### Ives' Pieces Led by Burgin

The following week saw Richard Burgin conduct the 16th pair in a program introducing to these concerts Charles Ives' Three Places in New England. The pungent piece of polyharmonic and polyrhythmic complexity received spirited performance under Mr. Burgin, who realized the composer's incomplete scoring effectively, except in a march section of the second movement where string interplay was lost through overheavy winds. Stravinsky's Symphony in Three Movements, the Haydn No. 95, and the Tchaikovsky Second all were played brilliantly. Lukas Foss gave expert pianistic collaboration in the Stravinsky.

Bad weather had forced the cancellation of the second Boston Symphony Youth Series concert, but Wheeler Beckett was on hand for the third program which listed Beethoven No. 7, Mendelssohn, and William Tell. For more direct instruction, Harold Meek demonstrated the French horn. Due to unavoidable lateness in starting, there was an unfortunate need to hurry things along.

### Opera Theater in Don Giovanni

The New England Opera Theater ended its Mozart series with a smooth, competent and briskly paced Don Giovanni under Boris Goldovsky's authoritative and urbane direction. The cast sang with gratifying rightness of style and, had all members been equally capable of competing with the denser orchestral passages, there would have been little left to be desired. Nor would one have wished the orchestra to play more softly, for the music is vigorous and should be heard.

Norman Scott as the Don, and Joseph Laderoute as Don Ottavio projected their parts clearly at all times. But all participants had in common splendid acting coupled with the best of taste. Congratulations are in order to Mr. Goldovsky and his co-workers for a fine ending to a brilliant series.

### Recitalists Galore

Jacques Thibaud was the fourth artist for this season's Boston Morning Musicales at the Hotel Statler. With Marius Flipse at the piano the program included the Franck Sonata, the Mozart Concerto in A major together with shorter works. While there was nothing inartistic or out of place in the renditions, there was present the realization that years take their toll.

There have been many programs at Jordan Hall. Efrem Zimbalist continued his exploration of the history of violin literature at Jordan Hall. With Vladimir Sokoloff at the piano this second program of a series of five brought the listeners through the early eighteen hundreds. The same hall housed the piano recital of Miklos Schwalb, whose sound artistry and good musical sense brought him sincere appreciation from the large audience. Another piano recital was that of Hazel Hallett who assembled an enterprising and varied list for a friendly audience.

### McKinley Quartet Introduced

The reorganized Boston String Quartet (members now are Alfred Krips, Sheldon Rotenberg, Joseph de Pasquale, Alfred Zighera) gave the first program in a twilight chamber music series. In addition to Mozart and Mendelssohn, a new one-movement quartet by Carl McKinley was played. Four contrasting but clearly coherent sections disclosed a harmonic style somewhat akin to Hindemith, and good contrapuntal development was noted, especially in the first section. The audience received music and players with much applause.

### Music in Cambridge

Across the river, Harvard presented the Vielle Trio (Franz Siederbeck, Beatrice Dohme, Werner Landshoff) in some choice samplings from 13th to 16th century music. The whole program justified its grateful reception—not a little of which was for the assisting tenor, Du Bose Robertson. Especially compelling were the sting and bite of some Dufay and Machaut polyphony.

Another outstanding Cambridge contribution was the excellent program given for the Longy School faculty concert. Bach's Cantata No. 56 took up the first half with Piston, Kauder and Chanler music to show present-day wares after intermission. Dazzling performances were the order, with Wolfe Wolfinsohn, violin, Erwin Bodky, harpsichord, Paul Matthen, bass-baritone, and Jean Northrup leading the way. Description of the music deserves more space than is here available.

### Tauber's Memory Marked in Concert

In memory of Richard Tauber a program was presented by the Players from Abroad under the auspices of the Austrian Institute at the Barbizon-Plaza Theatre. A full house of admirers of the late singer attended the program, which opened with a commemorative address by Basil Rathbone, who had been a close friend of Tauber and found warm words of appreciation for the man and artist. The Galimar String Quartet played the Variations from the D minor Quartet by Schubert ("Der Tod und das Mädchen"). Emanuel List, Metropolitan bass, sang two Schubert Lieder. Had he stopped there, it would have been a fine gesture but his adding of two light Viennese songs as encores was somewhat out of place in such a program.

Then a performance of Der Tor und der Tod by Hofmannthal, one of the most refined works of contemporary Austrian poetry, in which Fred Lorenz-Inger and Erica V. Wagner stood out, followed. Vera Schwarz, soprano, who had starred with Tauber on many occasions, sang with considerable eloquence and art Handel's Ombra mai fu, Immer leiser wird mein Schlummer by Brahms, and Tauber's own Liebeslied from Der singende Traum. The program closed with two recordings of the deceased tenor—Schubert's Der Leiermann and Der Wegweiser. H. W. L.

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# Metropolitan

(*Continued from page* 11)

which often partly concealed or subordinated the soloists.

The stage settings, in their peculiar mixture of realistic and stylized elements, could have been more atmospheric. The chorus (Kurt Adler, chorus master) was well trained and devoted to its difficult assignment, and since the work is a choral opera, its share in the evening's success should be mentioned.

The title role was entrusted to Frederick Jagel, who with his musicality and sincerity encompassed a vocal tessitura of many pitfalls, and deserved the lion's share of the evening's success. He is not, however, an actor of great natural force or tragic power. Regina Resnik as Ellen Orford sang with authority, though her high register seemed strained at times. John Brownlee as Captain Balstrode was competent and sympathetic, but one missed the stature and warmth which should be part of this effort.

### Other Portrayals

Others of the large cast who contributed some striking character bits included Martha Lipton, as the malevolent Mrs. "Nabob" Sedley, laudanum addict, who rouses the forces of the village against Grimes—a part sung with rich vocal means and vivid acting, if not with a natural mastery of such a sinister figure. Jerome Hines, young basso, stood out for commanding stage presence, as in everything he portrays, as the lawyer Swallow. Thomas Hayward gave a dramatic portrayal as Bob Boles, the fanatical young fisherman who attacks Grimes in the inn scene (the knife not prescribed in the libretto). Hugh Thompson sang Ned Keene, the apothecary, with easy joviality. The flaunted charms of "Auntie" keeper of the Boar Inn, were given vigorous vocal underlining by Claramae Turner, and her two "nieces" were photogenically limned by Paula Lenchner and Maxine Stellman. Others who appeared were John Garris as Rev. Horace Adams; Philip Kinsman, as Hobson, the carrier; and in other singing parts Lodovico Oliviero, Thelma Altman and Lawrence Davidson, while the non-singing roles of Dr. Thorp and Peter's boy were done by Orrin Hill and young P. J. Smithers, the latter particularly rating applause for his effective miming. The cast's singing of English varied in distinctness.

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### List Sings in Magic Flute

On Feb. 9, Mozart's Magic Flute had all its bizarre highlights beautifully brought out. The cast included Eleanor Steber, Mimi Benzell, James Melton, John Brownlee and others. The occasion was noteworthy as the first American appearance of Emanuel List in the role of the High Priest, sung with superb voice and impressive dignity. T. P.

### Vinay and Quartararo in Pagliacci

The double bill of Feb. 14 brought two new protagonists to Pagliacci, Ramon Vinay singing the Canio and Florence Quartararo the Nedda for the first time on the Metropolitan stage. The tenor's heavy voice was effective throughout most of his range, with the exception of the few top tones, his best work being done in the Ridi, Pagliacco, which he has so often used successfully as a concert piece. The Columbina role is at best not a grateful one, calling for a soprano of balletic grace and lyric-*spinto* vocal quality. Miss Quartararo's lovely voice has been heard to greater advantage in parts more suited to her, histrionically and vocally. The remainder of the cast and the roster for the Cavalleria Rusticana which preceded the Leoncavallo work, have been previously reviewed. Antonicelli conducted. M. C.

### Melchior as Siegfried in Evening Cycle

The third opera of the Evening Ring Cycle, Siegfried, was given before a packed and enthusiastic house on Feb. 18. Several changes in cast from the afternoon performance of last month included Lauritz Melchior as a superb Siegfried, Herbert Janssen as the Wanderer, and Paula Lenchner as the sprightly Forest Bird. Helen Traubel, Brünnhilde; John Garris, Mime; Gerhard Pechner, Alberich; Deszo Ernster, Fafner; and Kirsten Thorborg as Erda completed the cast. Fritz Stiedry again conducted. A. L.

### Vinay Sings Julien

A repetition of Charpentier's Louise, on Feb. 19, brought Ramon Vinay in the role of Julien, Thelma Altman as Blanche, Anthony Marlowe as the Poet and Emil Cooper on the podium. Otherwise the cast remained in familiar hands, with Dorothy Kirsten in the title role, Margaret Harshaw as the Mother and John Brownlee as the Father.

Mr. Vinay's Julien was convincingly portrayed, but particularly in the first two acts his top tones were occasionally forced, with resulting faulty intonation. In the Montmartre scene he redeemed himself with excellent tone production. Here too Miss Kirsten, visually lovely, sang Depuis le jour superbly. Cooper's conducting was not only atmospherically imaginative, but effectively integrated and paced. W. A. T.

### Repeat Performances

Productions with all-repeat casts included Don Giovanni (sixth performance) on Feb. 5; the next evening's second Rheingold of the season; the Feb. 7 matinee of Carmen, given for the sixth time; Feb. 13's Manon (sixth) and the (fifth) Barber of Seville, Feb. 16.

In the evening, Feb. 7, the Ballo en Maschera cast had a "first" at the Metropolitan in the person of Inge Manski who sang a sparkling and captivating Oscar. Francesco Valentino sang his first 1947-48 Renato.

The second chapter of the nocturnal Ring Cycle on Feb. 10 brought Die Walkuere with the same cast as formerly, except that Joel Berglund was the stately and sonorous Wotan. The Boheme of Feb. 11 had George Cehanovsky singing Schaunard and Giacomo Vaghi, Colline, their initial 1947-48 appearances in those roles. On Feb. 14 (matinee), Der Rosenkavalier had Lodovico Oliviero singing his first Innkeeper this season.

## Artists Heard at Concert Of Opera Guild

Mrs. August Belmont, president of the Metropolitan Opera Guild, at a gala concert on Feb. 16 at the Waldorf-Astoria, announced that the $100,000 production fund which insured this year's complete new production of the Wagnerian Ring Cycle at the Metropolitan has been subscribed in its entirety. Mrs. Belmont said that almost half the amount had been raised through gifts of from $1 to $10 given by individual members, the remainder coming from larger donations and the benefit performances of La Boheme last season and Don Giovanni this season.

In accepting the gift, Edward Johnson, general manager of the Metropolitan Opera Association, expressed gratitude and characterized the Guild as "one of the opera's greatest assets."

The concert was given by Ferruccio Tagliavini, Pia Tassinari, Cloe Elmo, Bidu Sayao, Giuseppe Valdengo and Nicola Moscona. Wilfred Pelletier was at the piano for the major portion of the concert. Milne Charnley accompanied Miss Sayao in her song group.

## Harriet Cohen's Engagements

Harriet Cohen, British pianist, gave two CBS broadcasts on Feb. 8 and 29 with orchestra, Alfredo Antonini conducting; was heard in Baltimore on Feb. 13 at the Peabody Conservatory of Music; 17 and 18 at Harvard University. On March 14 she is scheduled for a CBC broadcast with orchestra from Toronto. Her Town Hall recital (with string orchestra) take place on March 6.

## Odnoposoff Opens European Tour

Ricardo Odnoposoff, violinist, opened his European tour in Oslo on Feb. 28. He will fulfill fifteen engagements in Norway, Sweden and Denmark before playing in Hungary and France. Immediately after a concert in Bordeaux, the violinist flies to North Africa for a series of engagements in Tunis and Algiers.

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# N. Y. Concerts

(*Continued from page* 21)

### Hindemith and Juilliard Quartet with New Friends

The New Friends of Music on Feb. 15 presented an exciting new ensemble, the Juilliard String Quartet (Messrs. Robert Mann, Robert Koff, Raphael Hillyer, Arthur Winograd). It proved to be distinguished by an unusual sensitivity, a fine sense of tonal balance and, though not large in volume, of a finesse in sound production which is remarkable. Careful execution was given Beethoven's Quartet, Op. 59, No. 1 and Hindemith's Quartet, Op. 22, in which the third movement stands out in its lyric vein.

Then Hindemith himself led a chamber orchestra in a performance of his Herodiade (after Mállarmé). Originally conceived as a ballet score for Martha Graham, the work entrusts to the instrumental ensemble the complete expression of the poem, with the instruments taking the place of the human voice and supposed to implement in their melodic lineage the complete rhythm and word-color of the literary work. In eleven short sections, with soloistic use of wind instruments added to the string quartet, the composer seeks to realize his intentions. The score is a masterly example of expert orchestration, but without the dance the music lacks conviction.

The performance under the composer's expert direction was excellent, with the Juilliard String Quartet augmented by Konrad Wolff, piano; Anselm Fortier, double bass; John Wummer, flute; Lois Wann, oboe; Arthur Christmann, clarinet; Loren Glickman, bassoon, and James Chambers, French horn.

H. W. L.

### Bela Urban Scores in Violin Debut

Bela Urban, violinist, assisted at the piano by his wife, Virginia Urban, gave his debut recital on Feb. 16. After having been in the army during the war and having played for the armed forces, he emerged on this occasion as a violinist of great ability. He has a fine tone, a well controlled bowing technic, and his interpretations are musically sound. In the Nardini-Ysaye Sonata in D major, followed by Bach's Sonata No. 6 for violin alone, the virility of his playing and the straightforward approach were evident. In Ravel's Sonata, which utilizes jazz elements, he and Mrs. Urban did excellent teamwork and showed musical penetration. The composition, which reminds one of Gershwin in spots and ends with a movement that suggests Rimsky's Bumble-Bee *à la* Ravel, was played with care and understanding. Ysaye, Mr. Urban's teacher, was again represented by his Sonata No. 3 for violin solo. In Dohnanyi's Andante Rubato Alla Zingarese and Millard Thompson's Scallawag the virtues of Mr. Urban's art were further confirmed. The concert closed with Wieniawski's Concerto in D minor. The artist was heartily applauded. H. W. L.

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*Times Hall*

### Edith Montlack Gives Mittman Sonata

Edith Montlack in her piano recital on Feb. 3, included Friedemann Bach's Concerto in D, Beethoven's Sonata in C, works by Schumann, Prokofieff, Chopin and Leopold Mittman's Sonata in C major, the last a new score of interest. Miss Montlack has certain limits to her technical proficiency, but makes up for these shortcomings with good, spirited playing. Her nuances are at times a bit overdrawn, and occasional slips in notes did not add to her playing. A good-sized audience applauded Miss Montlack's efforts. L. J. G.

### Inez Palma in Keyboard List

Inez Palma gave a piano recital Feb. 5, which characterized her as a musician of good taste and musicianship. Her program included two Brahms Intermezzi and a Ballade, Mozart's Fantasy in C minor, Schumann's Sonata in G minor and a Chopin group. Miss Palma played with vigor and accuracy, with eloquence when necessary, and achieved fine effects in nuances. L. J. G.

### Mozart Orchestra Plays with Spirit

Robert Scholz, conductor of the Mozart Orchestra of the Music School of the Henry Street Settlement, can be congratulated for the praiseworthy performance of his musicians on Feb. 8. This well trained ensemble, made up of the advanced students from the settlement school, had the able assistance of Irene Jacobi, pianist, and Eva Heinitz, viola de gambist. Mrs. Jacobi provided an impressive account of Frederick Jacobi's Concertino for piano and string orchestra, in which the solo passages were negotiated with impeccable technic and musical sensitiveness. Miss Heinitz gave pleasure by her complete tonal and technical command of the viola de gamba in Tartini's Concerto in D major for that six-string instrument, strings and horns.

Other works listed were Albert Roussel's Sinfonietta, Op. 52, for string orchestra, which gave the concert a spirited start; Mozart's refreshingly melodious Divertimento in D major (K. 131), which evoked polished horn playing that would have done credit to an august symphony orchestra, and Haydn's Symphony in B flat major, No. 102. The several sections of this orchestra are welded into a homogeneous blend of near-professional calibre and the attacks are notable features that reflect credit both on Mr. Scholz and his responsive young musicians. A good-sized, appreciative audience attended. H. I. B.

### Lead Belly in Songs

Lead Belly, folk singer, formally clad but with the informal conduct of other occasions so suitable to his whimsical appearances, gave a recital on Feb. 9. He accompanied himself on a huge guitar in a lengthy program, in part of folksongs, in part of his own compositions. The numbers covered a wide range, and his spoken comments, between songs made a striking "hit" with his enthusiastic audience. T. P.

### Concert by Helen Alexander and Frank Kneisel

Helen Alexander, soprano, on Feb. 10 gave a program that consisted of pieces by Scarlatti, Paisiello, Bizet, Dupont, Chausson, Auber and Obradors. Miss Alexander sang with ease and assurance, giving attention to good diction and purity of tone. Her able accompanist was Romano Romani.

Associate artist on the program was the violinist Frank Kneisel, who played Beethoven's Sonata in F major and a group of small pieces. Mr. Kneisel's accompanist was Otto Herz. A good-sized audience applauded the efforts of all the artists. L. J. G.

### Herbert Rothe Introduced

Herbert Rothe, violinist, was heard on Feb. 13. Although young, Mr. Rothe possesses technical skill, but his interpretations sometimes are not quite mature. His tone is steady and almost always consistently of good quality, and one feels that a few years will endow him with broader scope than he is able to show now.

The best playing of the evening occurred in Brahms' D minor Sonata, done with poise and insight. Other programmed works were Vitali-Charlier's Chaconne, Saint-Saens' Havanaise, Ravel's Tzigane, Bloch's Baal Shem and Wieniawski's Polonaise in A major. At the piano was Maurice Nadelle. C. B.

### "Cavalcade of Jewish Music"

A very interesting concert by Susie Michael, pianist-narrator, and Maurice Friedman, baritone-mime, was given on Feb. 14. The program, listed as Cavalcade of Jewish Music, had such well known composers as Weinberg, Goldfarb, Leo Low, Weiner and others. The songs were of Palestine and Chassidic origin. The piano solos were by Weprik and Kosakoff. A large audience enjoyed the proceedings to the proverbial hilt, recalling both artists for encores, which were given graciously. L. J. G.

### Lillian Kamentsky Heard

Lillian Kamentsky gave pleasure to listeners at her recital on Feb. 15. Miss Kamentsky possesses an adequate technic as well as good understanding of her composers. Although her classic works went off with commendable grace her contemporary numbers gave the audience the best moments in the recital, especially those by Chanler, Foss and Griffes. The program started with Haydn, Rossi, Mozart and Brahms. L. J. G.

### The Adaskins in Modern Works

Harry Adaskin with his wife Frances Marr ably assisting at the piano on Feb. 15 gave a program of music for violin and piano that demonstrated these artists' excellent technical and musicianly abilities. The Hindemith Sonata in C and the Delius Concerto were the "meat" of the evening, played with conscientious observance and much insight and feeling for the new idiom. A Concerto by Barbara Pentland, Canadian composer, who was present, made an interesting first offering. A Serenata by Rieti closed the list with graciousness. T. P.

### Koutzen Family Appears

Boris Koutzen, violinist; his wife Inez, pianist; his daughter Nadia, violinist, and son George, cellist, gave a concert on Feb. 16. Mr. Koutzen and his talented family performed his String quartet No. 3, Prokofieff's Sonata for two violins, Rayel's Sonata for violin and cello and his own Duo Concertante for violin and piano. Carlton Cooley, violist, and Bernard Robbins, violinist, assisted in the quartet. The entire performance was played musically, and was an evening of enjoyable music. L. J. G.

### Wolff Chamber Players Bow

The Wolff Chamber Players were introduced on Feb. 18 in a program of works by John Verrall (Humoresque), Hindemith (two sonatas, each for a solo woodwind—flute, bassoon and piano), Arthur Berger (Quartet in C Major), Harold Holden (Quartet Sonata) and Everett Helm (Quartet in F). The first and the last two scores had first public performances. The group commanded respect, both for the discerning selection of their numbers and for their serious and musicianly purposes. The players were Charles Ehrenberg, flute; Ralph Gomberg, oboe; Wallace Shapiro, clarinet; Morris Newman, bassoon; Lillian Freundlich, piano. D. B.

### Dorothy Overholt, Mezzo

Dorothy Overholt, mezzo-soprano, was heard on Feb. 8 in a list by Haydn, Scarlatti, Caldara, Paisiello, Handel, Mendelssohn, Brahms, Franz, and Irish and Scottish folksongs. Possessed of a voice of good natural quality, but in need of further technical development, Miss Overholt sang with good taste. Her accompanist was Lambert Dahlsten.

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# CLEVELAND Hears New Toch Score

CLEVELAND.—Cleveland and New York orchestras exchanged conductors for a fortnight when George Szell guest conducted in Manhattan, and Charles Muench led the Cleveland forces in two eminently satisfying concerts of predominantly French music at Severance Hall. Mr. Muench was highly successful in conveying the romance and drama of such works as Berlioz' Symphonie Fantastique, Honegger's Symphony for Strings and the Daphnis and Chloe Suite of Ravel at his first pair of concerts. The second pair suffered somewhat from the choice of music; two Roussel compositions, heard here for the first time, were hardly distinguished enough to occupy so prominent a place on the program. They were the Symphony No. 3 in G minor and the Second Suite from the ballet, Ariane et Bacchus. Fauré's Pelléas et Mélisande Suite and Debussy's La Mer were realized with all their subtle shadings and variable colors. The audience was enthusiastic, as was also the orchestra.

On his return Szell resumed the baton, presenting new music by young American composers. Peter Mennin's Third Symphony proved to be a well constructed work displaying fine knowledge of the contrapuntal art; it showed ability to spin a songlike movement with much expression and found rhythmic designs set off by rich polyphonic weaving of voices. Cleveland's new concertmaster, Josef Gingold, made his debut on this occasion, choosing Lalo's Symphonie Espagnole, which he delivered with fine musicianship.

### Toch's Hyperion Premiered

The following pair of concerts introduced a new work by Ernst Toch, commissioned by the Fynette Kulas American Composers Fund for the Cleveland Orchestra, Hyperion, A Dramatic Prelude, which bears the opus number 71. The score bears witness to the prolific writing capacity of this modernist who handles the orchestra with skill and presents his ideas bololy.

Associate Conductor Rudolph Ringwall presided over the twelfth pair of concerts, the first half of which was devoted to Mendelssohn. The soloist was Beryl Rubinstein, who gave a brilliant performance of the G minor Concerto and Franck's Variations Symphoniques for Piano and Orchestra.

Mrs. Brudno's Civic Concert Course resumed with Artur Rubinstein. Under the same management Frances Magnes made her local debut in an exquisite violin program. Bernardi presented Menuhin and Ferruccio Tagliavini to enthusiastic audiences. A sold-out house greeted the Draper-Adler combination.

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## League of Composers Offers Premieres

The League of Composers, in a concert on Feb. 8 at the Museum of Modern Art, presented the first performances of Irwin Bazelon's Piano Sonata, played by Bernardo Segall, Wallingford Riegger's Sonatina for violin and piano, commissioned for the 25th Anniversary of the League and played by Anahid Ajemian, violin and Philip Fradkin, piano, and Ned Rorem's Mourning Scene from Samuel with Zelda Goodman, mezzo-soprano, Walter Levin, first violin, Henry Nigrine, second violin, Max Felde, viola, Jackson Wiley, cello. Also played was Malipiero's Sonata a Cinque by Charles Ehrenburg, flute, Walter Levin, violin, Irwin Freundlich, piano, Max Felde, viola, Jackson Wiley, cello. After intermission there followed the highly impressive Holy Sonnets of John Donne, set by Benjamin Britten and sung by Earle Blakeslee, tenor, with N. K. Bohnhorst at the piano and Robert Kurka's String Quartet with the Messrs. Levin, Nigrine, Felde, and Wiley. The performances all showed the keen understanding of the executants for their tasks, which were widely diversified, and gave an interesting insight into some representative products of the contemporary musical scene.

H. W. L.

## Lodovico Oliviero Passes

LODOVICO OLIVIERO, 62, Metropolitan Opera tenor, died at his home in New York on Feb. 25. Apparently in good health, he became ill as he was ready to start for the opera house. Oliviero, born in Palermo, studied in Milan and bowed as Beppe in Pagliacci in Turin, then sang in Girl of the Golden West under Serafin at Lucca. Following five seasons at La Scala, he was a member of the San Francisco Opera, then appeared with the Chicago Civic Opera for several years. He joined the Metropolitan in 1935, and had sung a great variety of roles, from Moser in Meistersinger to the Lawyer in Peter Grimes. He had also appeared in Havana, Buenos Aires and Mexico City. His widow survives.

# Manhattan Concert Calendar

**(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)**

March 1. National Orchestral Association, CH, E; Bernhard Weiser, pianist, TH, E; The Musicians' Guild, TiH, E.

March 2. Nikita Magaloff, pianist, CH, E; Suzanne Bloch and assisting artists, TiH, E.

March 3. Collegiate Chorale, CH, E; Ejnar Krantz, pianist, TH, A; Alexander Schneider, violinist, Ralph Kirkpatrick, harpsichordist, TH, E; Anne de Remus, pianist, TiH, E.

March 4. New York Philharmonic-Symphony, Szell conducting, CH, E; Morley and Gearhart, duo pianists, TH, E; Patricia Benkman, pianist, TiH, E.

March 5. New York Philharmonic-Symphony, Szell conducting, CH, A; John Charles Thomas, baritone; CH, E; Fordham University Glee Club, TH, E; Elmer Bernstein, pianist, TiH, E.

March 6. Paul Cabezas, violinist, CH, A; New York Philharmonic-Symphony, Szell conducting, Eugene Istomin, pianist, soloist, CH, E; Emanuel List, basso, TH, A; People's Songs, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; Harriet Cohen, pianist, TiH, 5:30 p.m; Leon Liebowitz, pianist, TiH, E.

March 7. New York Philharmonic-Symphony, Szell conducting, Eugene Istomin, pianist, soloist, CH, A; Alexander Brailowsky, pianist, CH, E; Balbina Brainina, pianist, TH, A; New Friends of Music (Lotte Lehmann, soprano), TH, 5:30 p.m.; Andres Segovia, guitarist, TH, E; Gloria Chappell, violinist, TiH, A; Frances Mains, pianist, TiH, E; Laurence Dobbins, tenor, CRH, A; benefit concert with Fritz Busch conducting, CRH, early eve.

March 8. Bruno Labate, oboist, composer, conductor, TH, E; Vinaver Chorus, TiH, E.

March 9. Jakob Gimpel, pianist, CH, E; Vladimir Drozdoff, pianist, TiH, E.

March 10. Sara Sokolsky-Freid, pianist, CH, E; Mildred Waldman, pianist, TH, E.

March 11. New York Philharmonic-Symphony, Stokowski conducting, Robert Casadesus, pianist, soloist, CH, E; Maggie Teyte, soprano, TH, E; Harry Mayer, pianist, TiH, E.

March 12. New York Philharmonic-Symphony, Stokowski conducting, Robert Casadesus, pianist, soloist, CH, A; Zino Francescatti, violinist, CH, E; Webster Aitken, pianist, TH, E; Robert Jahr, baritone, TiH, E; Bach Aria Group, CRH, E.

March 13. New York Philharmonic-Symphony Young People's Concert, Ganz conducting, Jean Bohn, pianist, soloist, CH, M; Rochester Symphony Orchestra, CH, A; Marie Roemaet-Rosanoff, cellist, TH, A; Efrem Zimbalist, violinist, TH, 5:30 p.m.; Helvetia Maennerchor, TH, E; Fred Robbins' One-Night Stand, TH, 11:30 p.m.; benefit for Neighborhood Music School, TiH, E; Bernade Roxas Solis, pianist, CRH, E.

March 14. New York Philharmonic-Symphony, Stokowski conducting, Robert Casadesus, pianist, soloist, CH, A; Artur Rubinstein, pianist, CH, E; Set Svanholm, tenor, TH, A; Rivka Mandelkern, violinist, and Violet Banks, soprano, Debut and Encore Concerts, TH, 5:30 p.m.; William Schatzkamer, pianist, TH, E; Leo Rewinski, pianist-composer, TiH, A; Elizabeth Davis, soprano, TiH, E; John Fleming, baritone, CRH, A; Manhattan Opera Guild, CRH, E.

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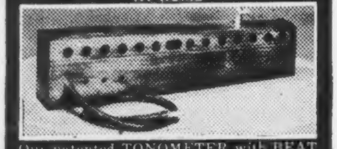

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## I See That

Marie Powers, featured in Menotti's opera The Medium, has been signed as a member of the New York City Center Opera. Her first scheduled appearance with the organization is in Menotti's The Old Maid and the Thief on April 8.

Dorothy Kirsten, soprano, and Eugene Conley, tenor, appeared recently in Lowell, Mass., presented by the Community Concert Association. A capacity audience of 2,100 attended.

Greta Skoog, Swedish-American mezzo-soprano, now on a European tour, has sung in The Hague, Amsterdam and Stockholm.

Hilda Morse, soprano, on Feb. 8 began a concert tour extending north to Nova Scotia and south to North Carolina.

The Vinaver Chorus, under Chemjo Vinaver, will give its final pair of concerts in the 1947-48 series at Times Hall on March 8 and 20.

Florence Mercur, pianist, recently returned from her third coast to coast tour, will give a cancer-benefit recital in Paterson, N. J., on March 31, under the sponsorship of the New Jersey Professional Women, with Mayor Michael U. De Vita chairman of the ticket committee. April 1 Miss Mercur leaves for a three weeks' tour of the south and east.

Thomas L. Thomas, baritone, and Lois Bannerman, harpist, were heard by the Haarlem Philharmonic Society in the grand ballroom of the Waldorf-Astoria on Feb. 19.

Jascha Horenstein has accepted an invitation from the Palestine Philharmonic to replace Leonard Bernstein as guest conductor for the month of March.

William Steinberg, music director of the Buffalo Philharmonic, led the San Francisco Symphony on Feb. 20 and 21, returning to his own orchestra on March 2.

A recent production of the Mascagni Opera Guild at the Community Center was La Traviata, featuring Molly Knight as Violetta and William Stanz as Alfredo; Richard Verecke, the Elder Germont; Stefania Batory, Annina; and, in other roles, Laurene Buttlar, Anthony Celona, Edgard Greene, Paul D'Amato. Saverio Manghisi conducted. On Feb. 22, the opera was The Barber of Seville, and, 29, the double bill of Cavalleria Rusticana and Pagliacci was given.

## PASSED AWAY

FREDERIC LAMOND, 80, eminent pianist and composer, died in a nursing home at Stirling, Scotland, on Feb. 21. He was born in Glasgow, where he had his first piano lessons from his brother David, also studying violin and organ, and at 12 playing the latter instrument in Laurelston Parish Church. In 1882 he went to Frankfort and entered the Raff Conservatory, where he studied violin with Herrmann, piano with Max Schwartz and composition with Urspruch. He later completed his piano studies with Hans von Buelow and under Liszt at Weimar and Rome in 1885-6, also being for a time a student of Clara Schumann. His debut as pianist was made in Berlin and Vienna in 1885, and he gave a series of concerts in London, afterward appearing in many cities on the Continent and touring Russia. His Symphony in A major had its premiere in 1889 in Glasgow and the same year at the Crystal Palace in London.

MARY BOXALL,

daughter of J. A. Holman, for many years music critic of the Cincinnati Enquirer, has made extensive tours as a concert pianist and has appeared as guest soloist with major symphony orchestras in this country and in Europe. She studied with Douglass Boxall, noted English pianist, in London; with Artur Schnabel in Berlin, and with Theodore Leschetizky in Vienna. Establishing her main studios in Boston and New York, Mrs. Boxall for several years conducted master classes for her American pupils in Salzburg. During the war she centered her teaching activities in New York City, where she is currently preparing artist pupils for appearances and also training gifted younger students.

Besides touring as a pianist with increasing fame, he at times conducted, and held master classes at the Sondershausen Conservatory. In 1886 his work, From the Scottish Highlands, was given by the New York Philharmonic. His debut in New York took place in 1902, when he played Beethoven's E flat Concerto with the Boston Symphony. After 1917 he was for several years a professor of piano at The Hague Conservatory. After World War I he made a number of American tours, the first in 1922-3, and taught piano at the Eastman School of Music in the spring of 1923 and autumn of 1924. In his latter years he had been a professor at the Scottish National Academy in Glasgow. Particularly known as a Beethoven performer, he gave many cycles of that master's works. In 1935 the 50th anniversary of his debut was marked at a special concert in London.

ALDO FRANCHETTI, 65, composer and conductor, died at his home in Hollywood, Cal., on Feb. 14. He was born in Mantua, Italy. Mr. Franchetti had conducted opera in many countries, and had appeared with touring and other organizations in the United States. He composed an opera, Namiko-San, given by the Chicago Civic Opera in 1925-6, with Tamaki Miura singing the title role. He was awarded the David Bispham medal for this work in English. Two years ago Mr. Franchetti conducted Pagliacci in the Hollywood Bowl. He had also composed film scores. His widow, Ethel, survives.

WILLEM LANDRE, 66, composer, died recently in Eindhoven, Holland, after a short illness. Of his numerous compositions, the Requiem (1931) and the opera Beatrijs (1924) are perhaps most widely heard. For many years Mr. Landré was music editor of the prewar leading Dutch newspaper, Nieuwe Rotterdamsche Courant. He leaves a composer son, Guillaume Landré, who recently became the head of the Netherlands' equivalent of ASCAP, the BUMA, and is a member of the international jury of the ISCM.

GRACE M. DERING, for 27 years supervisor of orchestras in the music division of the Los Angeles city schools, died on Feb. 19. Her family has announced the creation of a Grace M. Dering Memorial Fund to provide musical instruments for elementary school children.

BESSIE MACK, for some years associated with motion picture theatres and radio, died recently in New York. She was long a press representative for the Capitol Theatre, then was manager of the late Major Edward Bowes' radio auditions, later going to Columbia Broadcasting Service, where she organized the Arthur Godfrey Talent Scouts program.

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# NEW PUBLICATIONS

The two winners of the National Jewish Music Council Contest for Jewish composers were Jacques Berlinski, 34-year-old French born composer now on tour in Africa and Jacob Avshalomoff, 29-year-old Columbia University music instructor. Mr. Berlinski won $1,000 for a symphonic work titled Kenaan and upon Mr. Avshalomoff was bestowed the $500 award for a chamber orchestra work. Italian-born Alberto Hemsi received honorable mention for Dances Bibliques. The Morgenstern Fund of the Cleveland Jewish Community Council furnished the prize money . . . Dr. Paul M. Oberg, chairman of the University of Minnesota's music department, has announced a Composer's Forum to be held at the University May 19 through 23. A professional orchestra of 70 pieces will play selected original compositions scored for either full symphony, string or chamber orchestra, woodwind and brass ensembles and even band. If a concerto is accepted the composer must provide the soloist. All scores must be submitted by April 10 and composers will be notified by May 1. At least 15 works will be selected.

The Columbia University Band Competition has extended its date of closing from sometime in March to Oct. 1 . . . E. B. Marks Music Corp. has published a two-album collection of 59 songs, "Time to Harmonize." The numbers are especially arranged for close harmony groups.

### Encyclopedists as Critics

THE ENCYCLOPEDISTS AS CRITICS OF MUSIC, by Alfred Richard Oliver. Columbia University Press, $3.

The foreword to this book describes its aim: "to bring before the public a definitive study of the Encyclopedists' relations to eighteenth-century French music, based upon an examination of the references to music in their several works, together with an analysis of the articles on music and the related arts in the Encyclopedia proper. . . "

Like all doctoral dissertations, this is thorough, well-documented, with exhaustive notes—and of little interest to any but a specialist. It apparently will be the best book on its subject, and makes for a handy reference on French music and criticism before the Revolution. The book is divided into three parts—Criticism in the Encyclopedia, Polemics and Reforms, and The Influence of the Encyclopedia. Musicians like Rameau, Gluck, Lully, Rousseau play an important part; among the critics, Diderot, Cahusac, D'Alembert and Noverre come in for extended treatment.

### Shostakovich on Tchaikovsky

RUSSIAN SYMPHONY: Thoughts about Tchaikovsky. By Dimitri Shostakovich and others. Philosophical Library, N. Y. $3.75.

This book parallels Gerald Abraham's The Music of Tchaikovsky, which appeared some months ago. It is a collection of essays by, in this instance, Russian musicians instead of British ones. Each volume has chapters by specialists—one on the man, one on the symphonies, operas, chamber music, piano works, songs, and so on.

Little of the detachment present in the previous study is noted here. The Russians—Shostakovich, Boris Assafyev, Yuri Keldysh, B. Yarustovsky, Daniel Zhitomirsky, Vasili Yakolev, Arnold Alshvang, and Ksenia Davidova—idealize Tchaikovsky to an uncomfortable extent. Shostakovich's introductory essay (no longer than five pages) deals in generalities; the others, more specific, have a tendency to skip over the less attractive musical and personal facets of their subject. Constant references are made to Tchaikovsky the Russian composer writing for the needs of the Russian people; to his great symphonies, great operas, great piano pieces, songs, and chamber music. A lengthy appendix containing a list of the composer's music is included.

### Score

CORTEGES FOR ORCHESTRA, by Alan Rawsthorne. Oxford University Press, Carl Fischer, Inc., N. Y. $5.25.

Although the title is plural, this is a one-movement piece lasting about fifteen minutes. Subtitled "Fantasy Overture for Orchestra," it is scored for standard full orchestra. Rawsthorne scores with a rich hand, yet his texture does not get muddy. No program is appended to the music, but there are some bold fanfares, and considerable use is made of the brass section. The medium is unmistakably modern, though not in the percussive-objective meaning of that word. Judging from this score, he appears to be a highly competent technician with strong—though not particularly original—melodic leanings, and possesses a feeling for construction. There is enough merit in this music to warrant hearings in America.

### For Flute and Piano

SONATINA, by Camargo Guarnieri. Music Press, Inc., N. Y. $2.

Composed in 1947, this work is dedicated to Carleton Sprague Smith. It is a well constructed piece that is in the modern idiom. As with many composers of Guarnieri's school, the dissonant writing is redeemed with many colorful harmonic and rhythmic touches. This music is strongly nationalistic in its syncopations and use of folklike themes. Both piano and flute parts are difficult and this work is suggested for concert performances.

### For Baritone or Euphonium and Piano

TOM BINKLEY'S TUNE, by Henry Cowell. Mercury Music Corp., N. Y. 60 cents.

Like many folk melodies, Tom Binkley's Tune has a slightly modal tinge. In this arrangement it vacillates between F minor and A flat major. The melody is a slow, lovely one, and affords the B flat baritone or the euphonium some long-phrased, lyric passages. No difficulties are present, either in the solo or piano part.

### For Violin and Piano

SONATINA, by Wallingford Riegger. Edward B. Marks Music Corp., N. Y. $1.

The publishers of this sonatina commissioned the work on the occasion of the 25th anniversary of the League of Composers, to whom Riegger dedicated the piece. It was played at one of the League's concerts not long ago. There are two movements—moderato and allegro—to the work, which is of virtuoso difficulty. Influences like Hindemith can be noted in the dry, pointed harmonies, the complexity of the writing and the long phrases. Objective in its mood, the music reflects an advanced modernism typical of an active school of American composers.

ALLEGRO, by G. B. Pescetti-Spalding. Volkwein Bros., Inc. Pittsburgh. 85 cents.

This Allegro by Pescetti, transcribed by Albert Spalding, is a pleasant addition to the repertoire of those violinists who like to play arrangements on their programs. It is fairly short, melodic, with a light, running figure in the solo part and some canonic touches in the piano adaptation. The piece also can serve as an exercise in staccato bowing and scales (major and related keys).

ELEGIE, by Stuart Fastofsky. Queens Symphonic Society, Jamaica. 80 cents.

As its name implies, this Elegie is rather funereal in nature. Harmonically it adheres closely to the diatonic scale,

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with chords filling out the accompaniment. A contrasting andante con moto section is also subdued in mood; here the accompaniment is split into arpeggiated triplet figures. The piece, in A minor, is dedicated to Albert Spalding.

### For Piano Solo

SONATA, by Stuart Fastofsky. Queens Symphonic Society, Jamaica. $2.

In four movements, this sonata alternates between a percussive style of piano writing and one that is softer and more romantic. The first movement is a rather long essay in five-four meter. A clever and forceful Capricieux follows, and then a salon-type of slow movement, with a quiet theme over an arpeggiated bass. The short rhythmic finale, marked *"Vite, brillante,"* has some dissonant harmonies and rather complicated writing, especially for the left hand.

## CHORAL MUSIC RECEIVED

THE LORD IS OUR FORTRESS, by Brahms-Branscombe. This is a new arrangement of Gena Branscombe's choral setting of the finale of Brahms' first symphony. The original was for SSAA. While it has already been performed by the Branscombe Choral in concert it is also recommended to church choirs, especially for Easter. J. Fischer & Bro., N. Y. 18c.

WHAT IF A DAY?, arr. by Allanson G. Y. Brown. A sprightly old English folk song in a new setting. Oliver Ditson Co., Philadelphia. 15c.

WHERE THE BEE SUCKS, arr. by Norman Stone. With the text from Shakespeare's Tempest, this is based on an air by Thomas Arne. I SEE HIS BLOOD UPON THE ROSE, by Cecil Cope. Slow in tempo, this piece has appealing harmonic changes and calls for a tenor solo. Oxford University Press. Carl Fischer, Inc., N. Y.

HYMN OF FREEDOM, by Julius Chajes. Another excerpt from the opera, Out of the Desert. The lyric is by Michael Atzmoni. Bloch Publishing Co., N. Y. 35c.

ABANDONED ACRES, by Robert W. Manton. A richly harmonized slow moving piece with lyrics by the composer. Composers Press, Inc., N. Y. 15c.

## SSA

THE SMALL TOWN BAND, by Noble Cain. A good imitation of the title of this piece is created by the vocal writing. TO THE MOUNTAINS, arr. by Hazel Gertrude Kinscella and Elizabeth M. Tierney. A setting of an old Peruvian folk tune to be sung *a cappella*. Oliver Ditson Co., Philadelphia. 16c & 12c, respectively.

A HYMN TO BEAUTY, by George Oldroyd. Irene Ormsby has furnished the words for this piece which may be performed with piano or small orchestra (orchestral material is on hire). SOLDIER, WON'T YOU MARRY ME? Phyllis Tate has composed the setting for this old anonymous English folk song. Oxford University Press. Carl Fischer, Inc., N. Y.

FLOWER OF JUNE and SONG OF THE BROOK, by F. Schubert. FERNS, by Raymond Rhea. RING OUT WILD BELLS, by Ch. Gounod. KEEP YOUR LAMPS TRIMMED, by Noble Cain. This series of choruses for general use have all been neatly arranged and carefully edited by Noble Cain. Choral Art Publications, N. Y. 15c for the first and 18c each thereafter.

# New Books and Music for the Teacher

### Reviewed by Henry Harris

### Public School Music

GUIDE AND ACCOMPANIMENTS TO "THE AMERICAN SINGER," BOOK 5, by J. W. Beattie, Josephine Wolverton, Grace Wilson and Howard Hinga. This is another volume in a splendid series by four collaborators who are well known in the field of music education in the public schools. It is prepared for the fifth grade of grammar school, assumes of course that the pupils have mastered the problems presented in the earlier volumes. Sixteen pages (in double column) of introduction provide even an experienced public school teacher with valuable advice and information on the work of this grade. A unit plan breaks the school year into five sections, each of which sets a goal in increasing the pupils' ability in rote singing, sight reading, rhythm, creative activity, etc. The songs are fittingly simple arrangements from the classic masters and folk songs from many nations. American Book Company, N. Y.

### Music Appreciation Books

O SAY, CAN YOU HEAR?, by L. Margueritte House, in two books, 75 cents each. These two volumes, one 32 and the other 30 pages long, are as indicated in the title dedicated to the training of the ear and the development of the listening intelligence of the student. Neither preface nor text state for what age level this work is intended, but from the list of compositions discussed, the fairytale-like pictures and the general approach it seems to be for the 10 to 12-year-old group. The first book interprets eleven pieces, the second nine, including such numbers as the "Minute Waltz," "Invitation to the Dance," "Song of India," "Dancing Doll." Mills Music, Inc., N. Y.

### Song Collections

GERMAN ART SONGS, edited by Bernard U. Taylor, $1. This volume comprises four lieder by each of the four masters of the lied, namely Schubert, Schumann, Brahms and Wolf. Each song is by itself a perfect example of this art-form and the group of four by each composer presents a selection that is well contrasted. Presumably this collection is intended to serve as introduction of the lied to the pupil. An introduction gives hints about practicing, orderly and systematic steps to follow in studying a new song, a guide to pronunciation, and short but direct interpretive notes on each song. In medium high and medium low keys. Oliver Ditson Company, Philadelphia, Pa.

AMERICAN SONGSTER, by Jacques Wolfe, $1. Students of Americana, the rough home-spun musical variety in particular, will find here 17 of their favorite folksongs. The word "songster" in the title should not mislead one into expecting to find the tunes he sang years ago with his school chorus or glee club, but the pungent, masculine and sometimes grimly humorous The Foggy Dew, Sam Hall, Frog Went A-courtin', and others. The arrangements are not elaborate, as befits this type of song, and the accompaniments are simple and guitar-like. This is a book full of fun. For medium voice. Carl Fischer, Inc., N. Y.

### Songs

HERE IN THE GARDEN, BELOVED; ROSES REMIND ME; SPRINGTIME; and OH, SWEET BE YOUR SLUMBER, by Louise Vairin, poems by Lily Strickland, 50 cents each. These songs reveal the composer's talent for easy flow of melody. The first and second come under the category of love-song, the fourth is a lullaby, and the third, the most brilliant of all, demands exuberance of spirit on the part of both soloist and accompanist. For medium voice with exception of the third song, which is high. Elkan-Vogel Co., Inc., Philadelphia, Pa.

THE MAGIC HOUR, by Gustav Klemm, 50 cents. Written with a sensitivity and feeling which prevent triteness from appearing in a type of song where it is too often present. Melody and accompaniment are both comparatively simple and thus add to the quiet and tender expression which is demanded. Medium voice. ROSES FROM THE SOUTH, by Johann Strauss, arr. by Giuseppe Bamboschek, words by Margaret Bristol, 90 cents. This piece embraces some of the Waltz King's most catching tunes and presents them in brilliant sequence, demanding a very capable technique to execute the many difficult scales, trills, wide interval skips and other figures typical of a Strauss waltz. The singer must be able to reach high "C" and a cadenza (ad libitum) gives opportunity for a high "F." Thirteen pages in length. Oliver Ditson Company, Philadelphia, Pa.

(*Continued on page* 32)

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# BERNICE FROST SAYS . . .

## THE NATIONAL GUILD OF PIANO TEACHERS

In reply to several letters concerning the National Guild of Piano Teachers and the definite advantages and opportunities gained by being a member of this Guild, it can be stated that there are many advantages and opportunities, too many to list here in the limited space.

Complete listing of these, with all details may be obtained from the Guild headquarters, but there are several advantages that are especially valuable to every teacher.

One that is decidedly most important is the opportunity to present pupils—particularly those in the beginning to early advanced grades—for an audition without the aspects of a contest.

The pupil plays for a thoroughly qualified musician who is himself a teacher; thus, there is understanding and due appreciation of the playing, in whatever level it may be.

Not only is a scholarly appraisal of the actual piano playing tabulated, but the pupil is generously encouraged for the EFFORT expended in preparing the numbers for the audition. This means more to the pupils than any of us realize; although the teacher has constantly encouraged the pupil, an extra comment by an outsider is invaluable to both teacher and pupil.

The tabulation of the performance is later studied by others who were not present at the audition and they, through a carefully worked-out system of point values, decide the final ratings.

Another equally important result is the confidential constructive comment given in writing to each teacher. (And who of us does not need and welcome constructive suggestions at all times? Those who do not should discontinue teaching. . . .)

Still another outstanding gain is the solution of the practice problem. Preparing for the audition creates a new interest and practising takes on real purpose, with a definite goal.

It also makes the teaching more purposeful and concentrated as well as enjoyable for the teacher—*unless* the teacher is trying to prepare the pupil to play too difficult music. The pupil must be kept within his grade level and not forced beyond his ability, otherwise it will make an unsatisfactory audition for all concerned.

The Guild holds many opportunities for the unusually gifted student pianist, all of which are fine and highly commended. However, the desire here is to stress the advantages for the average, every-day pupils who make the vast majority of the piano classes throughout the country.

There are now hundreds—yes, thousands—reaping priceless awards in the form of encouragement of *effort* and commendation on performance through the National Guild of Piano Teachers.

### Small Hands

So many of my pupils—especially the older teen-agers—have small hands and cannot reach an octave. When octaves appear in their work, is it permissible to omit the lower note? How much stretching do you advise and by what procedure? K. A., MAINE.

*Choose your selections for these pupils carefully, and select material without octaves. You can omit the lower note, but it is not recommended. If you have an octave chord, you can then omit the lower note without weakening the results too much.*

*Give stretching exercises for the thumb and second finger by playing solid intervals of thirds, fourths and fifths with these fingers. Also give three-note seventh-chords such as C-E-B, D-F-C, etc., up the tones of the C scale. Then use the same routine with the C-G-B chord, and then, if possible, the full seventh chord, C-E-G-B. Be sure the pupil is completely relaxed between each chord.*

### Individual Needs

What is the best way to select suitable pieces to meet the needs of each individual pupil? Most of my pupils seem to need so many improvements, I find the selection of pieces a puzzling one.
A. N. M., VERMONT.

*If you can remember that "Rome was not built in a day," you may be consoled. The weakest point in each pupil's playing should be the first point for concentration. If, as you indicate, there are several equally weak, choose the one which most prevents the pupil from playing musically; then choose others, applying to all the idea of general improvement throughout.*

### Chopin Waltzes and Preludes

Do you advise giving a very talented third grade pupil any of the Chopin Waltzes or Preludes? He has a fluent technic but has just finished Grade Two after three years study.
H. A., NEW YORK.

*Third grade is too early, generally, for the easiest of the Waltzes or Preludes. If you feel that the pupil can play them musically, let him try one of each, but to play them technically well is not enough.*

### Hearing Response of Pre-School Child

At what age does the young child first begin to hear the difference between high and low sounds; loud and soft sounds, and legato and staccato effects? I am beginning pre-school teaching and expect the three-year-olds to hear the differences in the above. Is this too soon for the average child to hear these?
S. B., GEORGIA.

*The three-year-old should have no difficulty in hearing high and low and loud and soft tones. These should always be presented through word-story and action—game forms. This correlation should bring early results with added development through question and answer-imitation form, given at each lesson. The legato and staccato recognition may require more time, but in many cases it does not.*

---

# Music for the Teacher

***Reviewed by T. Robin Maclachlan***

(*Continued from page* 31)

### Books

PIANO MUSIC OF SIX GREAT COMPOSERS, by Donald N. Ferguson. $5.00. Prentice Hall, Inc. The author presents just enough of the background and personality of each composer to further his purpose, which is to convey the sense or meaning of the compositions. This is a book to be read through. Its 370 pages are interspersed with pertinent and up to date ideas on composers, composition and pianism. The easier pieces are indicated for amateur pianists and students. Of immediate use and interest are the two chapters on the possibilities of the piano and the piano technic. The book reflects the author's teaching experience at the University of Minnesota.

### Piano Books

FOLK PRELUDES, by Paul Bowles, 60c. Mercury Music Corporation. The original melodies are clearly set forth in these preludes. The choice of style for each has been determined individually, in some from the sound of instruments used by the folk singers and in all from the character of the melodies. They are all easy to play. The seven folk tunes include Peter Gray, Oh! Potatoes They Grow Small, Cape Ann, and Kentucky Moonshiner.

CELESTIAL ECHOES, arranged by Leopold Rovenger, $1.00. Chart Music Publishing House. A 50-page book of Songs, Hymns, Opera selections and piano compositions arranged for piano solo. Many of the selections are not often heard nowadays. The music is devotional in character, nostalgic in choice and style of arrangement.

EARLY IN THE MORNING AND OTHER PIECES, by Edward Ballantine, $1.00. The Arthur P. Schmidt Co. Eight happy little pieces which have a tendency toward sparseness of harmonization. The counter figures in melody are rather difficult for students to manoeuver. The 13-page book will, however, provide excellent training for the many whose left hand lacks balance and independence.

### For Two Pianos

FANTASY IN F SHARP MINOR, by Ralph Federer, $1.25. Theodore Presser Co. 24 pages, one copy required for performance. The *maestoso* introduction is followed by a dramatic *allegro con spirito*. A singing melody of the *andantino* is heard again in the final *grandioso* movement against a background of heavy massed chords. The piece contains sustained octave and arpeggio passages. A conservative idiom and brilliant style recommend it for student recitals. Both performers must be advanced or artist pupils.

### Popular Arrangements for Piano Solo

Eleven pieces arranged by Louis Sugarman, each 35c. The arranger has been fortunate in being able to choose such pieces as *Andalucia* and *Malaguena* by Ernesto Lecuona. Also included are the Glow Worm and the popular pieces, **Play Fiddle Play, El Rancho Grande and Parade of the Wooden Soldiers. They are** intended for the first year in music study and all are very easy. Edward B. Marks Music Corp.

GIANNINA MIA and SYMPATHY, from The Firefly, by Rudolf Friml. Arranged for the piano by James Palmeri, each 30c. These two favorite songs have turned out remarkably well in easy arrangement. The second is the better from a pianistic standpoint. Both may be profitably used as sight reading in advanced second year work. G. Schirmer, Inc.

### For Piano Solo

A COURTLY SCENE, by Helen Boykin, 30c. A pleasant and dignified minuet in the key of G major. Most young students will find it more attractive than the classic minuets and it may be used to introduce this form. The hand must be large enough to reach the octave. NYMPHS AND GOBLINS, by Grant Connell, 30c. A two-page piece in F major and D minor. A legato melody in the first part contrasts well with the staccato chords of the second part. The piece is written in rhythmic march style. Schroeder and Gunther, Inc.

DREAMERS BLUES and THE SHADY SIDE OF THE STREET, by Brick Fleagle. These pieces are written in a modern-popular idiom in which harmonies, though spicy never jar, with pianistic quality seldom found in the popular songs. The American Academy of Music.

AT THE TULIP FESTIVAL, by S. A. Frederick, 40c. A waltz in C major, which begins as an arpeggio waltz. A central section in G major, melodic in character, returns to the original theme. Slightly more difficult than most pieces of this type, it is also more effective. By the same composer, SUNSET HOUR, OFF TO CAMP and ON GREEN MEADOWS, each 30c. Of these three pieces, each two pages in length, the first, a lullaby, is easiest and most rewarding. OFF TO CAMP is a lively march in C major. In the last piece a recurring arpeggio figure adds rhythmic interest without complication in technic. The four pieces range from first to third year. Volkwein Bros., Inc.

VALSE MIGNONNE, by Edna Taylor, 30c. A melodious little number in D major, made easier by dividing the melody between the hands. There is always a hand free for the accompanying intervals and chords which lie in natural and easy position. ROMANCE ARABESQUE, by Maxwell Eckstein, 40c. Smooth modulation and use of the middle register of the piano for melody enhance the quiet reflective mood of this piece. It makes an excellent study in broken chords and arpeggios and will solve the problem of a new piece for the teen age or adult pupil of third grade. Carl Fischer, Inc.

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# Brussels Hears American Works

BRUSSELS.—Taking advantage of the presence in Belgium of George Hoyen, the I.N.R. (Belgian Radio) asked the American conductor to present a program of South and North American music. The performance was interesting, as all the works were unknown here. We heard half a dozen scores: brilliant, cleverly orchestrated, but somehow no masterpiece emerged from the lot. The thematic ideas lack greatness and relief and, above all, personality.

The first item on the program was Overture for a Comedy by David van Vactor, a short, vivacious and well-written piece. It was followed by a more ambitious work, the Third Symphony of William Schumann, which makes use of a super-orchestra (I noticed eight horns!). The result of this exuberance is at times an intensity rather overpowering. Next to some beautiful passages, one heard insistent repetitions of dissonant motives, especially in the finale.

Children's Scenes by the Brazilian composer, Octavio Pinto, were short but delightful pieces. A Short Overture by Gillis proved a very humorous inspiration. We must admit our distaste for the Concerto Grosso by Jose Maria Castro (Argentine). Of course, after a single hearing one can not venture to give a definitive opinion. Anis Fuleihan's Three Cyprian Serenades were well received, owing to their brilliant conclusion.

The last item was the Sinfonia India by the Mexican, Carlos Chavez. The beginning creates an atmosphere of a popular fiesta rather than that of a symphony. Later a second theme has the charm of an old popular song. Like Schuman's work, this score has the weakness of repeating countless times a short motive—a system that quickly palls.

This exacting program was conducted by George Hoyen in a masterly way. The difficulty of extracting from complicated orchestrations the essential parts was overcome with the greatest ease. The American conductor was enthusiastically applauded by a very large audience. We hope to see such clever musicians lead our orchestras as often as possible.

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# Up and Down the Guild Keyboard

Isabel Hutcheson is the hub of a wheel of stimulating teacher-activity. Fifty piano teachers from her studio, representing Dallas and 25 other Texas music centers, meet periodically for "Studio Morning Coffee and Discussion." Mrs. Temple Nash, of Kaufman, presides and Mrs. Jimmie Mansfield, Corsicana, plans the programs. Miss Hutcheson announces a clinic for teachers in the summer in Dallas and then in Boulder, Colo.

BESSIE RYAN, Chairman, Chicago Chapter, NGPT; on faculty of American Conservatory; on Board of Ill. Fed. of Music Clubs; Past Pres., Ill. State M.T.A. (Photo, Maurice.)

Just before Ernesto Berúmen left to play and judge in Havana, his pupil, Thomas Mulady, was guest soloist for the Congress at Steinway Hall and Avis Charbonnel, of Providence, was the out-of-town speaker. Carl Roeder's artist-prizewinner, Gates Wray, will play in March, and Effa Ellis Perfield will be the speaker.

Ejnar Krantz, of San Antonio, will give a Town Hall recital in March.

Sturkow-Ryder writes, full of enthusiasm for Berkeley, Cal., her new home.

A new scholarship for a Guild Diploma or superior Certificate winner is announced by Clarke College, Dubuque, Iowa, by Sister M. Matilde, B.V.M.

The question for March asked of Guild members is: *"Do you think the present offers more opportunities than the past to the person choosing music as a lifework?"*

**Dr. Carl Beutel, Detroit.**—"The present offers great opportunities to the talented, enterprising musician. Competition is keen, but the public is more responsive."

**Eleanor Cumings, Bronxville, Westchester Co., N. Y.**—"There are many more opportunities than ever before, but to take advantage of them the student must have the fine preparation of a solid foundation."

**Alice Hackett, Fort Dodge, Iowa.**—"Yes. This age offers unlimited new fields and intensifield interest in music, manifest in growth of National Guild Auditions, radio, cinema, music-camps, orchestras, schools, publishers, etc."

**Mrs. Lydia S. Buchanan, Dallas, Tex.**—"Yes, people are more music-conscious, as evidenced by growth of symphony orchestras, opera, auditions, records, and broadcasts. School bands and church music are demanding more and better trained leaders."

**Floy Adele Rossman, Steinway Hall, New York.**—"A good musician can make his way at any time! People need to give the period of preparation sufficient time—and they need to know more than just playing the piano."

**Mrs. Charles S. Schneider, Cleveland.**—"We are in a music conscious world awakened by fine training in the schools and the radio. All this has produced better teachers and the talented students find careers in the orchestras, colleges, and public schools." G. W.

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MARIAN and GLADYS EISEN with PROF. ANGELA WESCHLER (right) and Franz Mittler at a rehearsal of the Junior American, two-piano concerto by Mr. Mittler, presented for the New York College of Music concert by pupils of Prof. Weschler at Steinway Hall. (Photo by Ottaviano Studio.)

## Jordan in Concert at Alma Mater

MARION, ALA.—A highlight of the season at Judson College was a benefit concert given by Irene Jordan, mezzo-soprano of the Metropolitan Opera. Miss Jordan, whose home is in Birmingham, is an alumna of Judson College and taught voice there for a year. More than 1,100 attended the concert, which was followed by a reception with 400 guests. Proceeds of the program were applied to the building fund for replacing Jewett Hall, destroyed by fire last summer. Judson College's director of music is Victor B. Danek.

# SCHOOL NOTES

The New York College of Music on Feb. 11 presented a piano recital by students of Prof. Angela Weschler in Carnegie Recital Hall. Those appearing were Eleanor and Sophie Rembielinski, Leonard Takoski, Katherine Rosantonaki, Aphrodite Bobotis, Joseph Ciavarella, Edward Vallely, Henriette Luisi, Choon Cha Kwak, Virginia Gerhard, Felice Takak Jian. A feature was the first performance of Scherzo by Lanoue Davenport.

Effa Ellis Perfield, piano pedagogue, teacher of students and teachers, is giving a talk on Trinity Principle Pedagogy—rhythm, harmony, notation—and pre-school music for the Piano Teachers Congress on March 4 at Steinway Hall. Mrs. Perfield is booked for the summer to speak before the International Piano Teachers Association at Erie, Pa., and to conduct classes in St. Louis, Des Moines, Denver, Salt Lake City, Seattle, Los Angeles.

Alice Richards was soloist for the Suffern Women's Club benefit for crippled children on Feb. 13. Ruth Foote, mezzo-soprano, is appearing in the Theater Guild's musicale Allegro. A week's engagement at the Hotel Shoreham, Washington, D. C., was among recent activities for Vivian Salonikas, coloratura soprano. The three are singers from the studios of Lucie Lenox-Darcy.

Shirley Van Brunt, pianist, gave a recital on Feb. 9 at the Mannes Music School. On Feb. 13, Yves Tinayre, baritone, was heard.

The season's second faculty concert of the Philadelphia Conservatory of Music, Maria Ezerman Drake, managing director, was given on Feb. 19 at the New Century Club, Philadelphia. Participating were Oletah Dietrich, Annetta Lockhart, Lesley Cathcart, Joseph Arcaro, William Bless and Evelyn Christman.

The Rhode Island Conservatory of Music, Providence, R. I., recently presented a performance of Hansel and Gretel in the Hope High School Auditorium. Maurice Lewis conducted, and the singers were Nancy Trickey, Mildred Mueller, Eunice Alberts, Steven Starr, Edwin McCollister and the Misses Smith, Weaver, White, Martin and Souza. Some were from Boris Goldovsky's Opera Group.

Lucile Kellogg announces the opening of the third year of the "Kellogg Gems" Young Artist Recitals. A new opera and oratorio group is now forming for presentation in the Little Theater of the West Side YMCA. Auditions for vocalists and instrumentalists are held on Wednesdays, 5 to 7 P.M.

Pupils of Rita Sebastian Latham who participated in a song recital on Feb. 29 were Rose Tamny, Karen Denmore, Yvonne Ciannella, and Agnes Sullivan. Addi Prohaska accompanied the singers.

The Violin, Viola and Violoncello Teachers Guild, Louis Persinger, president, met on Feb. 25. Cornelia Basky, violinist, with Aldona Strumskis at the piano, and Phyllis Kraeuter, cellist, accompanied by Milford Snell, were heard. Col. Donald W. MacArdle made an address on Beethoven.

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The special music faculty of the Walt Whitman School includes: Mary A. Howe, director and piano; Paul Burke-Mahoney and Eleanor Mason, piano; Zelie Russbach, keyboard harmony and composition; Carol Chandler, harp; Mary Gray Clark, cello; Arlie Furman, violin. Louise Krueger is director of the school.

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